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BILLY OCEAN's
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On Review
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- The Drum Wizard
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Solo





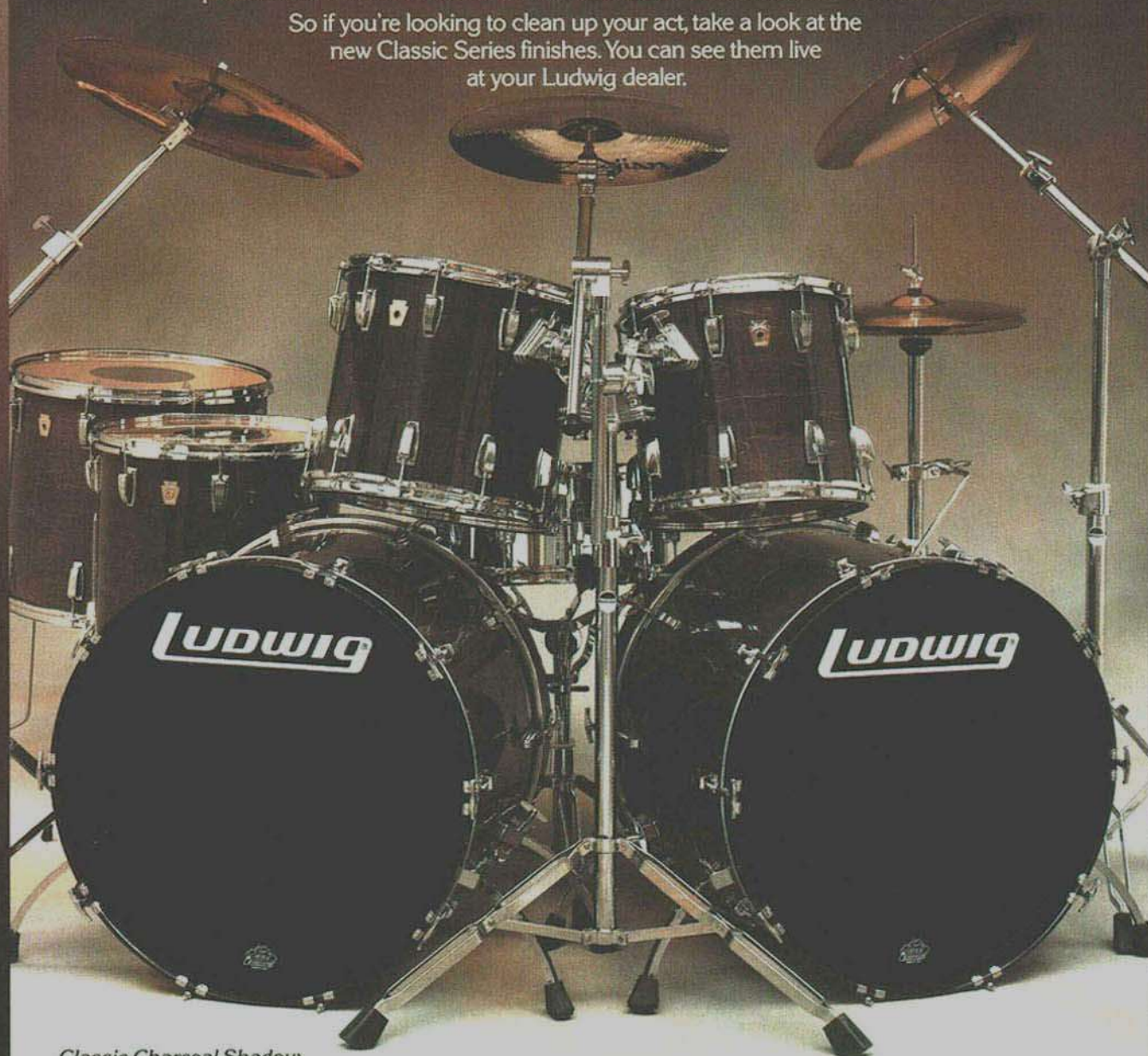
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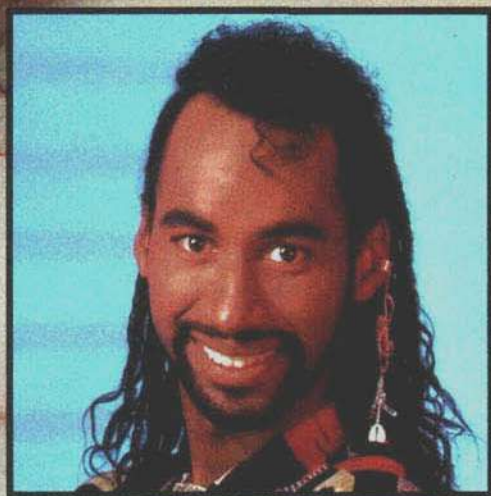
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FEATURES



Photo by Aldo Mauro

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Between his own Special Edition band and his work with such artists as Keith Jarrett, Pat Metheny, and Dave Holland, Jack DeJohnette has been very active over the past few years. He discusses the concepts behind his drumming and explains how specific drummers contributed to his style.

by Rick Mattingly

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Best known for his work with Mr. Mister, Pat Mastelotto has also contributed to a recent recording by XTC. Here, he recalls his formative years, and talks about his integration of acoustics and electronics.

by Robyn Flans



Photo by Jaeger Kolos

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After creating a stir with his playing on Jeff Beck's landmark Blow By Blow album in 1975, Richard Bailey seemed to disappear from public view. But he was working to solidify his Caribbean-influenced style, and since then he has turned up on recordings and tours by artists such as Paul Carrack, Cleo Laine, Joan Armatrading, and Billy Ocean.

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EDITOR'S OVERVIEW

Reaching The Right Person

It's not surprising that a significant amount of mail from all over the world arrives at our home office every day. The mail is sorted daily and promptly distributed among the various departments at the magazine. Despite the sorting procedure, additional time is often spent in the editorial department reshuffling correspondence that was not addressed correctly to begin with. We could probably save some time, and you could be assured that you're reaching the right individual simply by following a few simple guidelines.

If you've written, or are planning to write, an article for the magazine, the person with whom you should correspond depends on the nature of the material. Generally speaking, most feature-interview material, Portraits articles, and Up & Coming profiles are coordinated by our Senior Editor, Rick Mattingly. Correspondence related to these areas would best be sent to his attention.

Material ear-marked for MD column departments tends to be a bit more complicated. Basically, articles of a general educational nature should be directed to my attention or to the attention of MD's Managing Editor, Rick Van Horn. Rick also handles new product information and industry updates published in New And Notable and Industry Happenings respectively.

If you're submitting transcriptions for publication in Rock Charts or Drum Soloist, your best bet would be to address them to Associate Editor William F. Miller. New books, records, and videos for review are also handled more efficiently if they're addressed to Bill Miller at MD.

In other areas, you'll find the correct individuals listed on the masthead, under the departments they head. Obviously, if you're interested in learning more about advertising your product or service in MD, you should contact our Ad Director Bob Berenson. And music dealers who'd like to carry Modern Drummer in their shops should go directly to Crystal Van Horn, MD's Dealer Service Manager.

Subscribers should also be aware that questions regarding their subscriptions are not actually handled from our home office in New Jersey. All correspondence should be directed to our subscription service center at P.O. Box 480, Mt. Morris, Illinois 61054. Back-issue information and ordering are also handled from that location. I mention this only because it's surprising how often an MD editor will receive mail regarding a subscription problem or requesting a back issue.

Certainly, every piece of mail we receive ultimately ends up in the right hands; however, we'd sure appreciate your cooperation. In return, you'll have further assurance that your correspondence will always be received and handled by the proper individual at MD.

RS

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DAVID BEAL MICHAEL SHRIEVE THE BIG PICTURE WITH PREMIER RESONATOR

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READERS' PLATFORM

OMAR HAKIM

I don't think I've ever heard (or even heard of) a drummer as versatile as Omar Hakim. To be able to play with as many diversified groups as he has done—and nail every style—is a talent that few other drummers have exhibited. And Omar's interview in your July issue proved him to be a very articulate and interesting person, as well. I was fascinated by Omar's opinions and feelings about his various past gigs, his current solo project, and drumming in general. (Thanks to William Miller for a well-structured interview.) This guy has an attitude that I can really relate to. Thanks for the great story.

Tyrone Jeffries
Little Rock AR

NICE SHOTS

I don't often write to magazines about the stories they feature, and I've never written to one about its photography. But after viewing the great shots in your July issue's feature stories on Omar Hakim, Rob Hirst, and Michael Blair, I had to drop you a line. The Omar cover has to rate with your all-time best, and the other shots are both artistic and revealing—which damn few other magazines are able to accomplish when it comes to photos of drummers. Compliments to all the photographers involved!

Alan Wilding
San Francisco CA

DRUMMING ON THE HIGH SEAS

I really enjoyed Scott Babcock's article on cruise-ship drumming, "Drumming On The High Seas." [July '89 MD] The article was very accurate and very informative, and

also useful for a first-time "sea drummer" to choose between the pros and cons. It also brought back a lot of memories for me. I was the percussionist aboard the S.S. Norway for over two years.

Unfortunately, however, I doubt that cruise lines are, as Scott states, "one of the last true holdouts for live music." One of the reasons I left the Norway was because of the total use of taped music in the theaters and the dissolution of the big band. At one point, there were 40 musicians accompanying names like Rita Moreno, Lou Rawls, and Michel LeGrand. Now, that's a thing of the past. Also, Scott failed to mention the heavy influence of reggae and calypso bands. Almost every ship has one.

Gary Leone
Ft. Myers FL

THANKS TO ROD

First and foremost, I'd like to express my gratitude to you for publishing the most informative magazine that further fuels my passion for drumming and music in general. I'd also like to extend my appreciation to Rod Morgenstein for his percussive excellence. I've become bored with the drumming behind most of the music that has surfaced within the past few years. But then along came Mr. Morgenstein (with the group Winger). I must admit that I've never heard any of Rod's work prior to Winger, but his expertise brings a refreshing—and much-needed—change to the same old 2 and 4. I think that all drummers—professional and amateur alike—should take notice of Rod's creative style; we can all learn a great deal from it. Thanks Rod!

Joe Ciacalone
Gloucester MA

Editor's note: Rod's Rock 'N' Jazz Clinic column in last month's issue featured transcriptions and analyses of his playing with Winger.

ONE DRUMMER'S LAMENT

Does everybody in the music business think they're a drummer or that they know how drums should be played better than a drummer does? "Punch it...kick it...lay into it...simplify it...smack it...do a crash here...do a fill there...you're too loud...you're too soft...speed up the tempo...play behind the beat..." A person gets tired of hearing this stuff from guitar players, bass players, etc. What makes these people more of an authority on the way a song should feel or sound than a drummer? Do people think that drummers have no musical tastes or abilities, and only know how to thrash?

What makes it worse is that usually the guitar player or lead singer is the band-leader. So the drummer has to say "Yas'r massuh, I'll play that way" in order to keep his or her job (or get it in the first place). So many bands nowadays seem to want the sound and simplicity of a drum machine, but also want the visual appeal of a real drumset played by a live drummer. I even know of a couple of bands in Phoenix who use drum machines but have a live drummer sitting up there just playing along with the machine for cosmetic purposes—because agents and audience members don't think they're a real band unless they see a drumset up on stage.

Where do these so-called musicians get their brains? If they would get it through their thick heads that drummers might, possibly, know what they're doing and

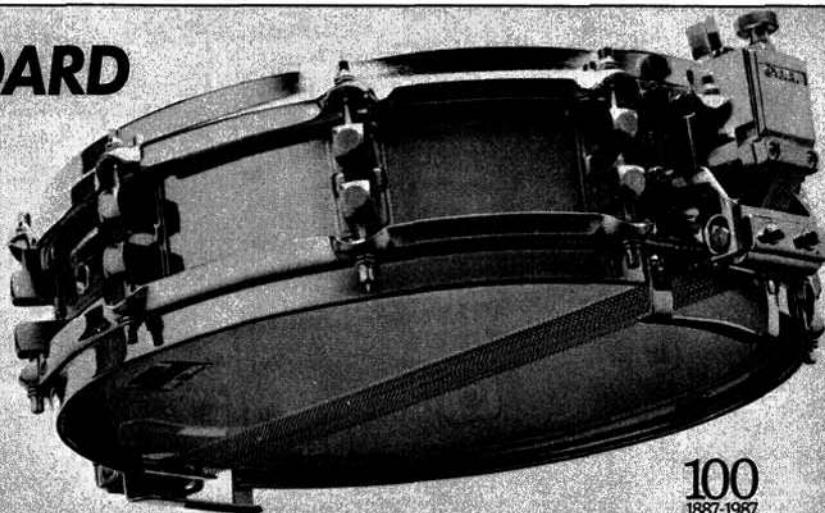
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Vinnie Colaiuta



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Steve Smith



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Bill Bruford



At the time of his MD cover feature in February, Bill Bruford said that one of the problems about doing interviews is that your words can come back and haunt you later, and they make no allowances for changing circumstances in a fast-moving music scene. During the course of the interview, Bill mentioned that he wasn't interested in joining what he described as "70s re-tread bands," but we now find him recording and touring with three colleagues from his time in Yes: Jon Anderson, Rick Wakeman, and Steve Howe. Knowing Bill's single-mindedness, a change of attitude would seem unlikely. But if it isn't that, what is it?

"I think you know by now," says Bill, "that I'm not into football club reunions, nostalgia parties, or any of that sort of stuff. I'm interested in longevity of a musical career, in which, in its broadest aspect, I want to contribute anything I can to drumming. Anderson, Bruford, Wakeman, Howe has a new album of original material. It isn't a new Yes; there's still a very good band working under that name. It's a new band with new material. I think it's important that the audience knows that we'll be doing fresh material, because at this level an audience deserves to know what it is getting for its bucks. On the tour we will be doing some of the old Yes material as well. If we were just re-treading I wouldn't think it would make any sense; but if in order to play an hour of really smoking

new music, you are also required to play an hour of music that was done 15 years ago, but which still makes people happy, it's an acceptable compromise in my opinion."

Anderson, Bruford, Wakeman, Howe, which also includes Tony Levin on bass, is touring America until mid-September, and then Europe and the U.K. from late October until the end of November. However, before coming

to America, Bill did a June tour of Germany followed by a London date with his own band, Earthworks. This band has just released a new album, *Dig?*, on Caroline Records. "The reason for the question mark," Bill explains, "is the eternal question concerning rock and jazz: What is rock and what is jazz, and does anybody seriously care anymore? Most radio stations will play it on rock shows, but 'rock people' will have a hard time finding it because it will be at the back of the record shops under 'jazz.'"

Earthworks is obviously very important to Bill. How is he able to strike a balance between that and ABWH, which also looks like it's becoming a long-term commitment? "There were a lot of negotiations about the new 'big group,'" and I had to make a lot of conditions that I thought were going to be almost impossible to meet. But it was acknowledged that the musicians involved were able to have other projects on the go. I am looking for a certain balance in a musical career. I'm interested in Earthworks putting forward a modern view of what music and drumming could be towards the turn of the century. If I have any contribution at all to make to the expansion of drummers' horizons, then it can be made in that group. But in order for an Earthworks to survive, an ABWH must survive as well. It's a fostering relationship in a way: The research and development aspect of Earthworks gets fed upwards to the sta-

dium band, and the funds and profile that come from the stadium side get fed back to the Earthworks level. That balances my musical career: One minute I'm in a stadium, and the next I'm in a dirty little van halfway up a motorway."

—Simon Goodwin

Simon Phillips



Photo courtesy Tama/Hoshino Gakki

The summer '89, 25th Anniversary Tour by the Who contains the added attraction of Simon Phillips on drums. An obvious question arising from this is, has Simon "joined" the Who? "It's an odd situation," says Simon, "in that the Who are not an active band. The three of them have been together since the year dot. These days they all do other things; so I couldn't describe myself as 'joining' them. However, I'm in there playing the drums, which, because of the style of music, are very much to the forefront. We will be doing material from the very early days of the Who, through to Tommy and Quadrophenia, and on to the last things they were doing together. There will also be solo material from all three members. Because of this wide range of material, we will have quite a large band on stage: There's a brass section, singers, percussion, keyboards, and an extra guitarist."

How is Simon approaching playing the numbers that were originally recorded by Keith Moon? "You have to play the song in a similar groove, but obviously I'm putting a lot of my own things in as well. I've been going back to the original recordings and listening to

the way he played things, and then putting my own thoughts to it. It's actually quite hard to drum like Keith Moon. He had a very interesting but bizarre style. I'm playing what I think is right for the songs, while still acknowledging the feel that Keith produced. As far as the other band members are concerned, it is very loose. Unless something specific crops up, they leave things to my judgment."

After this year's tour, are there any further plans: a Who album, perhaps? "It's possible," says Simon, "but there are no particular plans. Pete, Roger, and John seem to be enjoying their solo careers too much to ever get together and be a regular band again. It depends how all this goes. If everybody enjoys it, they'll probably get together and do some more things, but right at the moment it's too early to tell."

With all this talk of solo albums, we mustn't forget Simon Phillips's own recording, *Protocol*. The album is truly a solo project: Simon produced and engineered it in his own studio, played all the instruments (drums and a variety of keyboards), wrote all the material, did the artwork for the sleeve, and even distributed the first run of copies on his own "Human Touch" label. "I did the record in 1988, between tours with Mick Jagger," he explains. "We just manufactured a batch of them and sent them out to the States. I am obviously too busy to spend a lot of time traipsing 'round record companies; so instead of presenting it as a demo, I decided to make it a finished product. It was a different way of doing it, and it seems to have paid off. I covered my expenses with the first run, and subsequently found a record company that is interested."

—Simon Goodwin

David Kemper

David Kemper worked on one of the biggest soundtracks of this past summer. *Great Balls Of Fire* was recorded over a period of four or five months due to the scheduling coordi-

Dave Weckl



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Dennis Chambers



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nation of Jerry Lee Lewis, producer T-Bone Barnett, and musicians Jerry McGee (guitar), Jerry Scheff (bass), and Kemper on drums. Kemper says it was a thrilling experience: "The second night it was just me and the Killer in this big room—no guitars, no anything. We just sat down and played to get Jerry Lee to feel it out and see how things were going. He sang, and we played about 100 songs that night. He's a legend, and there's nobody like him. He's a man who does what he wants to do, and I admire people who believe in what they believe and go after it single-mindedly. Meeting him, I was completely awestruck. He's actually a friendly, completely hysterically funny guy with a joke a minute. He was non-stop laughter and energy."

One of the concerns was trying to get as authentic a sound as possible for Jerry Lee's music, which originally bore the limitations of the technology of that era. "Jerry Scheff was playing one of those old upright basses, electrified, and I was using a big old 26" double-headed WFL bass drum, which was built around the '40s," David explains. "I had used this drum on a couple of T-Bone albums a few years ago, and when he called me to do this, he asked me to bring it. When I got there, the cartage company had set up my stuff, and T-Bone had torn it all down and put the big drum up there."

David also recently worked on a film called *Angel Town*, about street gangs in East L.A. "The music was real good," he says. "It had some rock ballads and rock tunes, as well as some rap-type stuff. I did programming on the rap stuff, and the rest of the movie was done with real drums." He also recently worked on a project for the band Green On Red with producer Glyn Johns.

When David isn't working in the studios, he opts to play live, sometimes around L.A. with ex-Faces keyboardist Ian McLagen, but most often with the Jerry Garcia Band, of which he has been a member for seven years. "It's a unique band, because it approaches

the music like a jazz band approaches music," David says. "We don't play jazz tunes, but it's very improvisational. We'll get into the song, and then it opens up and everybody takes solos. It's an 'ears' band, where you listen to what's going on. Half of the things we do are tunes that Jerry has written, and we do some Bob Dylan songs, some Bob Marley songs, some old Gospel tunes that we'll update, and maybe some Motown songs and a couple of Beatles songs. The tunes are different each time we play them. One night it may be a shuffle, and the next night it may be an 8th-note feel, and the tempos are not always the same. It's completely challenging. It's my favorite band I've ever been in, because it's real music; there's no hype involved. It's just us and where we're at that time."

—Robyn Flans

Stix Hooper

Last spring, Stix Hooper released a new album called *Lay It On The Line* on a small label called Artful Balance. "It's an extension of what I've always done with playing fusion-type, groove-oriented things," Stix explains. "I collaborated on a couple of things with Eric Gale, Alphonse Johnson is on the record, and I'm singing on the record, which I will be doing a lot more of in the future."

The record consists of some covers, as well as three of Stix's own compositions, writing having been an emphasis in recent times. As a matter of fact, Hooper even recently had a song of his called "Monte Carlo Nights" on Grover Washington's *Strawberry Moon* album.

Stix says he has been looking forward to getting out and playing live more than he has in the past few years. "When I got into the first year and a half of the hiatus I took, it was fun to be away from the grind of what I had been doing, which was at least 150 to 200 one-nighters a year. But then I kind of missed playing live and getting out and being with the fans, which I am

really looking forward to now. The timing is right now, because I feel rejuvenated and I've cleared my head of all the things I had been dealing with upon my departure from the Crusaders."

Stix has also been spending a great deal of time as president of N.A.R.A.S., having served two terms. "I'm a little unusual in the position, because I am a current player and artist, plus I'm black. I am the second black person in the history of the Academy and the first in about 18 years to hold this position. They would like me to do a third term if I am able to work around the rest of my schedule."

His duties as president include acting as local spokesperson for the Academy, dealing with scholarship programs, coordinating the Board members, and being involved in the Grammy Award process. But doing business is a comfortable place for Stix to be in. "In the Crusaders, I was always the president of the corporations, and I organized all the publishing firms and things. So besides being the spokesperson, I was the business head of all the entities. I like that kind of responsibility. The Academy became aware of it, so I ran for the Board. Once I was on the Board, I became president by unanimous vote."

—Robyn Flans

News...

Tony Morales on drums and **Steve Reid** on percussion on *The Rippingtons Featuring Russ Freeman's Tourist In Paradise*.

Randy Castillo on tour with **Ozzy Osbourne**.

Drummer **Bert Smaak** and percussionist **Mario Argandona** on tour with *Acoustic Alchemy*.

Percussionist **Tom Roady** on albums by Merle Haggard, Mac MacAnally, J.C. Crowley, and Mark O'Connor, including a track on O'Connor's album on which James Taylor sang. **Eddie Bayers** is on drums. Roady also plays live with Paul Anka.

Clyde Brooks's recent session work includes tracks with John Brannen for the sound-

track album for Homer And Eddie, Marie Osmond, and Dave & Sugar, and he has also been producing and programming for teen artist Daniyel.

Frank Pagano gigging with Laura Nyro, and he can be heard on a live LP.

Sandy Nelson recently released an album on Skylad called *A Hunk Of Drums*.

Michael Blair completing a tour with **Elvis Costello**.

Butch Miles has an upcoming tour in November with **Great Basie Eight**.

Josh Freese recently did some gigs with **Dweezil Zappa** as well as Dweezil's current record. Josh is also touring with **Stacy Q**.

Lenny Castro recorded two tracks for **Brenda Russell** and an LP with **George Benson** and **McCoy Tyner**, and played live at the **Playboy Jazz Festival** with Benson. He's also recently done records with **Burton Cummings**, **Michelle Shocked**, **Everything But The Girl**, and **Brandon Fields**.

Marvin "Smitty" Smith has



a new album on **Concord Jazz** called *The Road Less Traveled*.

Former **Blackhearts** drummer **Paul Hopkins** has been appearing in *The Wonder Years*.

Wayne Killius touring and recording with the **Jerry Tachoir Quartet**.

Michael Lee Thomas has a new recording called *Fresh Out Of Nowhere*.

Sonny Emory is working on a solo album for **Landslide Records**.

Ian Froman recording and touring with Swiss guitarist/composer **Ahmad Mansour**.

Kenwood Dennard recently working with the **Valerie Naranjo Marimba Quintet**.



Tony Williams



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DAVE WECKL



Q. I recently saw your Back To Basics videotape, and I must say that it—as with all of your playing—was quite inspirational to me. In trying to develop my own

playing, I have encountered some trouble. Not having access to your tape while here at college, I would like your opinions and advice. My questions primarily concern left-handed traditional-grip finger control. I've been working with it with the palm down, and have encountered two problems. First, the stick is slipping. This may be due to the varnish on the stick, but then again, maybe not. The other problem lies with turning the hand over to the playing position. I can't seem to get it over correctly. Any ideas? I also would like to know if you are aware of any good drum teachers in Chicago.

Chris Costello
Chicago IL

A. First, thanks for the support and for writing in. Concerning the finger control problems, without seeing what you are doing, it's very difficult to offer any advice. The slipping problem probably has something to do with the grip (between thumb and forefinger), and not with the varnish on the stick. Also you shouldn't attempt turning the hand over until you can totally master playing with the palm down. The best thing for you to do, though, is just to check out the video again and really pay attention to detail.

As far as teachers in the Chicago area go, I don't personally know of any. But I have been told that Phil Stanger is good. Good luck with everything!

ALBERT BOUCHARD



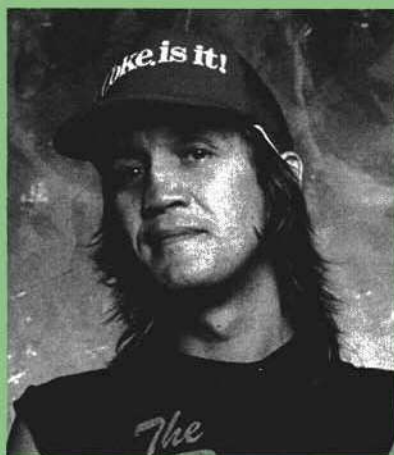
Q. As a collector of Black Beauty snare drums, I was intrigued when I read in your interview that you used a Black Beauty in recording sessions. I was wondering if it is an early (tube lug) model, the '70s version (brass), or the '80s remake that has a bronze shell. I saw the drum in your picture, but since they made both engraved and unengraved Black Beauties in the '70s, I couldn't tell which it was.

John Aldridge
Claremore OK

A. I bought my Black Beauty in late 1979 at the request of my sound man, George

Geranium (who now mixes Anthrax's sound), and my drum roadie, Tony Cedrone. I used a Ludwig Super-Sensitive before that, and I also had a fiberglass snare custom-made by Frank Ippolito (owner of the Professional Percussion Center in New York) with special plastic snares that I used for a spare. Both had acoustic problems when miked in large arenas. I didn't like the Black Beauty at first, but after I learned how to control it, it became my absolutely most favorite drum. It is unusual for a Black Beauty, in that its shell is—unlike the re-issued bronze model—unengraved. I'm pretty sure it's a brass shell.

NICKO McBRAIN



tice techniques you use to reach this level. I would also like to know how often you practiced when you were younger, and whether you ever studied with a teacher.

Norman Rial
Monterey CA

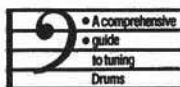
A. Well, I don't really practice much anymore. I find that the heavy work schedule of Maiden is quite demanding in terms of playing, although lately—over the past six months or so—I've been trying to sit with a practice pad for a couple of minutes about four times a week.

Earlier—when I was a lad—I used to practice for at least an hour and a half a day (mother permitting). I found this to be my threshold; you can overdo it. I haven't ever had a teacher, but I've found that every other drummer has something to teach you if you keep your ears open. Thanks for your questions.

Q. I am a drummer with a great interest in your ability to play with so much power and musicianship. From what I can hear, it seems that you are a highly coordinated drummer. I would like to know what prac-

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IT'S QUESTIONABLE

Q. I've been experimenting with Remo Pinstripes and Emperors on my bass drums. I'm always going back to the Pinstripes; they seem to sound better for that purpose. What is the difference between the two heads, in terms of their construction, the gauges of the plastic used, etc?

D.M.

Milwaukee WI

A. Both heads are of twin-ply construction, using Mylar film. The Emperor is made of two plies of 7.5-mil Mylar, glued together inside the aluminum hoop. The Pinstripe combines two plies of 7-mil Mylar, and brings the glue up out of the hoop and onto a circular area around the head itself. This is that "cloudy" area between the black ink stripe and the outer edge of the head.

Q. I have a Zildjian 18" medium-thin crash in the Platinum finish that I've enjoyed very much for the past three years. Unfortunately, since the first week I had it, the Platinum finish has been peeling off of the edge where the cymbal is struck. It started with just a small particle, and now has spread to an area off the edge 6" long and 72" wide. I have never abused the cymbal, and have always played it correctly, with a sweeping stroke. I'd like to know if this is a common problem with the Platinum finish, and if it can be corrected.

A.L.

Parry Sound, Ontario, Canada

A. Zildjian's Lennie DiMuzio informs us that peeling was a problem that occurred occasionally on the striking edge of some Platinum cymbals when the line was first introduced years ago. However, the Zildjian company feels it has since resolved the problem. Lennie recommends that you return the cymbal immediately to

the company, directly to the attention of John King in the Return Goods Department. The company will examine the cymbal to try to determine what the problem is. The address is Avedis Zildjian Company, 22 Longwater Drive, Norwell, Massachusetts 02061.

Q. I am interested in obtaining information on the Ghost bass drum pedal, including: original designer, manufacturer, the date Ludwig Industries began manufacturing the pedal, etc. Can you provide me with any details?

J.D.

Feasterville PA

A. We contacted William F. Ludwig, Jr., who gave us the following information: "The Ghost drum pedal was invented by an engineer named Al Ramsey during World War II. Mr. Ramsey was a machinist mate aboard the aircraft carrier USS Enterprise. The ship's drummer broke his pedal and asked Ramsey to fix it. Instead, Ramsey built a new one from scratch, with the same clock-spring action as was used on the landing gear of the fighter planes of that day to retract the gear. This coiled spring fitted into a circular receiving cup. Two were used on the pedal, making it twin-sprung.

"After mustering out of the service, Mr. Ramsey started his own machine shop in Eugene, Oregon. Remembering his shipboard pedal design, he decided to mass-produce it for the drumming trade. The USS Enterprise had been claimed as sunk so many times by the Japanese Imperial Navy during the war that it came to be known as the "ghost ship" of the U.S. Pacific Fleet. Since the pedal had been designed aboard the Enterprise, Mr. Ramsey named it the Ghost pedal.

"In 1975, I bought the company from Ramsey, who was intent on retiring. I moved it to our Chicago plant on Damen Avenue and began to improve the tooling. But we ran into great difficulty with that clock spring jumping out of the housing. In spite of Herculean efforts on the part of my engineers, we just couldn't instruct users—or dealers, for that matter—how to replace that strong, circular clock spring in the housing. Every one had to be returned to our factory for repair.

"And so, even though it was a magnificent pedal, it seemed prudent to cease production of the Ghost. It was phased out of the Ludwig line and into drumming history in 1981."

Q. I am trying to locate a copy of Big Band Drummers, by Ed Shaughnessy. My local bookstore has been unsuccessful, and your help would be appreciated.

C.M.

Ashland OR

A. According to Ed, the full title of his book is Big Band Drummers Reading Guide. It was only printed in a limited quantity, and has been long out of print. Ed also told us that he has been working on a new book that will incorporate some of the material from the earlier work. But at this point, he has no idea when he will be able to finish it.

Q. I have a brief and simple (I hope) question: What kind of snare drum and snare head did John Bonham use during the Zeppelin years?

T.M.

Shelby NC

A. Although it's impossible to state unequivocally what drum Bonham used on every tune, it is documented that his primary snare drum of choice was a standard Ludwig Supra-Phonic 400 model, in a 5" depth. Ludwig also supplied John with a combination of clear and coated Silver Dot heads.

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by Rick Mattingly

Jack DeJohnette has just arrived at Dreamland Studios near Woodstock, New York, for the third and final day of recording sessions for his next album—a trio date with Pat Metheny and Herbie Hancock. "Hey man, how you doin'?" he says when he sees me sitting in the lounge. "Come on in the studio and check out my new cymbals, and then I want to play you the tapes of the stuff we did last night. And have you heard the Dave Holland album yet?" He's obviously pleased when I say that I have, and that I really liked it. "Yeah, that's a good one," he smiles.

As he shows me the prototypes of his new signature cymbals and then sits me down with a cassette of the previous day's session, I'm struck by how animated Jack is compared to my previous encounters with him. In the past, he was always extremely laid back and subdued, but today he reminds me of a kid at Christmas who is so excited about all of his new toys that he doesn't know which one to play with first. I put it down to him being pleased with the way the sessions have gone.

But a few months later, when I arrive at his home to interview him for this article, it's the same thing all over again. He comes out on the porch as I get out of my car, and as I'm walking up to the door he is already telling me that he has a complete tape of the new album that he wants me to hear. But first, he wants to take me downstairs to his music room so that I can check out his new Sonor Hilitite kit, as well as the final production models of his new cymbals. And did I receive a

copy of the Zebra album? I begin to realize that the feeling of excitement I sensed at the studio a few months ago was not just a passing thing.

"I'm actually having more fun with music," he acknowledges later. "Now that I'm in my mid-40's, I don't take everything so seriously. As I let go of a lot of past fears and false illusions about what music is supposed to be, rather than just dealing with what it is, I find myself being a lot freer in my thinking. I'm like a kid again, in a sense, discovering new things each day. I feel real positive, and that's reflected in my playing, my writing, my whole outlook on life."

Indeed, DeJohnette seems much more relaxed and at peace with himself and the world than he did when I interviewed him in '83. But he's obviously not feeling this way because he's been taking it easy. On the contrary, his output over the past couple of years has been formidable. After signing with MCA/Impulse, DeJohnette assembled the strongest, most diverse version of his Special Edition band yet, and recorded two critically acclaimed albums, *Irresistible Forces* and *Audio-Visualscapes*. He also turned up on Michael Breckers two solo albums, did the *Song-X* album and tour with Pat Metheny and Ornette Coleman, and toured and recorded with the Keith Jarrett Standards Trio. Other recent recordings have been with Eliane Elias (*Cross Currents*), Dave Holland (*Triplicate*), and Tommy Smith (*Step By Step*). The soundtrack to a video called *Zebra* was recently

released, which Jack composed and performed on synthesizers, with guest soloist Lester Bowie. And over the past two years he has been working with Sabian to develop a new line of cymbals. No, the man has not been sitting around idle.

At the moment, his main concern is his new album, due out next January, called *Parallel Realities*. "We wanted it to have a trio feeling," Jack explains as we listen to a rough mix, "so instead of having a bass player, Pat and I did all the bass parts ahead of time on Pat's Synclavier. You're hearing me a little less busy on this record than I usually am, because I wanted to leave a lot of room for Herbie and Pat. I also wanted to make a listenable record, and break down that impression that a lot of people have of me that I'm not open to pop music. In fact, I like a lot of different music."

DeJohnette's music room bears witness to that fact. He's got the photos and posters of the jazz greats that one would expect him to have, but in the midst of those are posters of Jimi Hendrix and Tina Turner. "I came up with rock 'n' roll and all that stuff," Jack says. "I'm a big fan of the Neville Brothers, Prince, and Talking Heads, as well as Living Colour and Fishbone. It's interesting to see how these black groups have picked up on Hendrix 15 or 20 years after his death, and now they're fusing that with the white rock. To me, it really doesn't matter who created it, it's how you bring it all together and bring the music forward. They fused all of

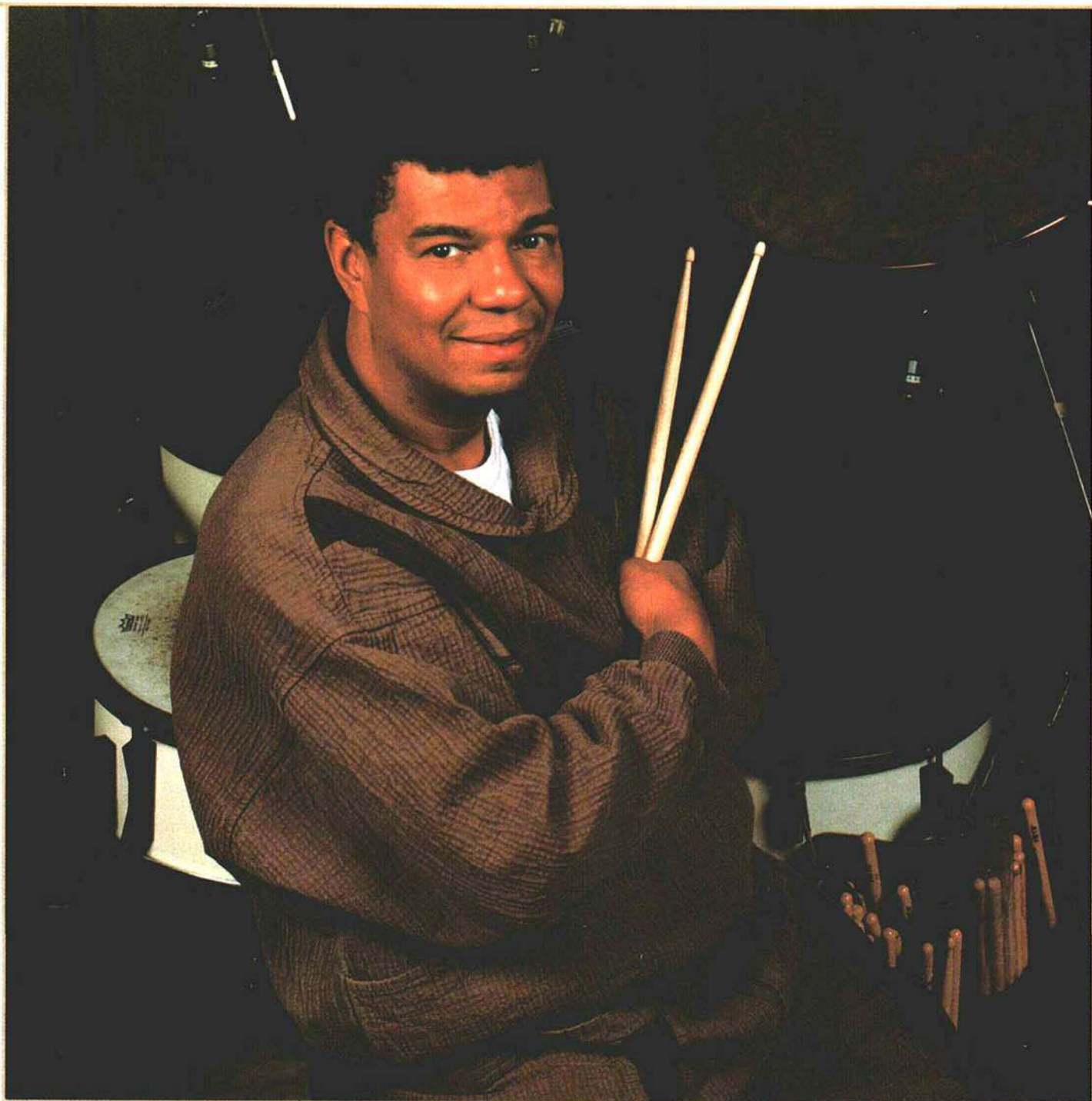
those elements, and now they have a sound that's white and black and universal. It has all the elements, and that's why they're getting over.

"Music used to be more defined," he explains. "But in the '60s you started having jazz musicians like Charles Lloyd and Gary Burton, who had elements of jazz crossing over into other things, and you had people like Hendrix and Cream, who were basically jazz musicians playing rock. So music was fusing, crossing over, intermingling. Most of these musicians, although they were categorized as being rock, pop, or blues, were fusing elements of jazz into their music. The Beatles had a lot of things going on besides the 8th-note rock beat. Sly & The Family Stone's music had multiple rhythms going on and drum machines being utilized.

"So it has gotten to where whether you want to be a quote/unquote jazz drummer or a quote/unquote rock drummer, you have to be well-rounded. The drummers in Living Colour and Fishbone have a lot of different things going on. They have funk grooves, they've got fast, heavy metal grooves, they've got odd meters. They've got nice arrangements and the presentation is hot. I went to see Prince's *Lovesexy* tour in New York, and that was great, too. Sheila E. was good. The whole show was on a high energy level, and there was also room for everyone to stretch a little and play solos.

"I'd like to see more of that in pop," DeJohnette continues. "The individual doesn't always get recognized, and I think a lot of people feel frustrated.

DeJoh



Jack INETTE

They get so far, and that's it. You play your part, and it's great playing, but who are you? I think every individual on the planet wants to be recognized for who they are. So I think spontaneity and improvisation are needed in all aspects of music.

"In rock, the guys who really broke through that barrier and got into a lot of improvisation were Baker, Clapton, and Bruce in Cream. I'm not saying they were necessarily the first to innovate that, but they were the ones who got through to a wider audience. They'd sing their song and then they'd be blowin' for 20 minutes. But these days, in a lot of groups, drummers don't take any solos. The drummers should definitely get a chance to stretch. I mean, they're back there keeping the time and driving the stuff while everybody else gets a chance to stretch.

"Of course," Jack considers, "if a guy's ego is intact and he's happy just to sit there and do his job, then that's alright. I'm just talking from a creative point of view, where a drummer should get a chance to break away from the format and create something new and fresh every night."

Sitting there doing his job is primarily what DeJohnette does on *Parallel Realities*, which is more groove oriented than most of his previous work. "I was mostly concerned with doing what was best for the composition," he explains. "This album was designed to feature good music, not to show off the drums—other than maybe showing that I can sit there and just do a part. But it's how you do that part—the intent. I have fun playing like that. I have a lot of respect for drummers like Purdie and Gadd, who play the shit out of those parts because they play them like they mean them. And that's how I feel when I play like that. I'm not playing that way because I think it's going to sell records. I enjoy playing a groove and I like what that repetitiveness does, particularly if you have a good composition over the top of it."

But even when DeJohnette is basically holding a groove, he tends to change it around here and there. There are enough little variations going on that you would never mistake his groove playing for a drum machine loop. "Yeah," he laughs, "I always put in a little trademark—something extra. I'll move the accents around a little bit so the emphasis isn't always in the same place. It keeps the motion going forward and gives me more flexibility in terms of fills. Shifting things around also keeps it from being stiff.

"The thing about rock drumming," he adds, "is that it's gotten to a place where drummers feel they can't take any liberties with it, because basically they have to lay down a groove. But I've always believed that you can lay down a groove and move it subtly without getting too far out. That lets the music take off. I've had some success doing that on records, like on Michael Brecker's record, where I'll throw in a contemporary funk beat, but I'll alternate an accent here and change a bass drum figure there, keeping the feel intense without breaking up the groove."

Much of DeJohnette's attitude about drum parts comes from the fact that he is a composer and a pianist as well as a drummer, so he tends to take an overall view of the music, as opposed to looking at everything from behind the kit. "I always write the music first," he says, "and

then assign myself a role on the drums after the tune is finished." He even does that on tunes where the drum part is so interesting that you might think he came up with that first and then wrote the tune around it. "Slam Tango" from *Audio-Visualscapes* comes to mind. "No," he answers, "I wrote that the same way. In fact, I had trouble finding a drum part that would fit with the tune. Finally, just before we went in to record it, I was playing along with a sequencer, and I came up with that 1 and 3 thing."



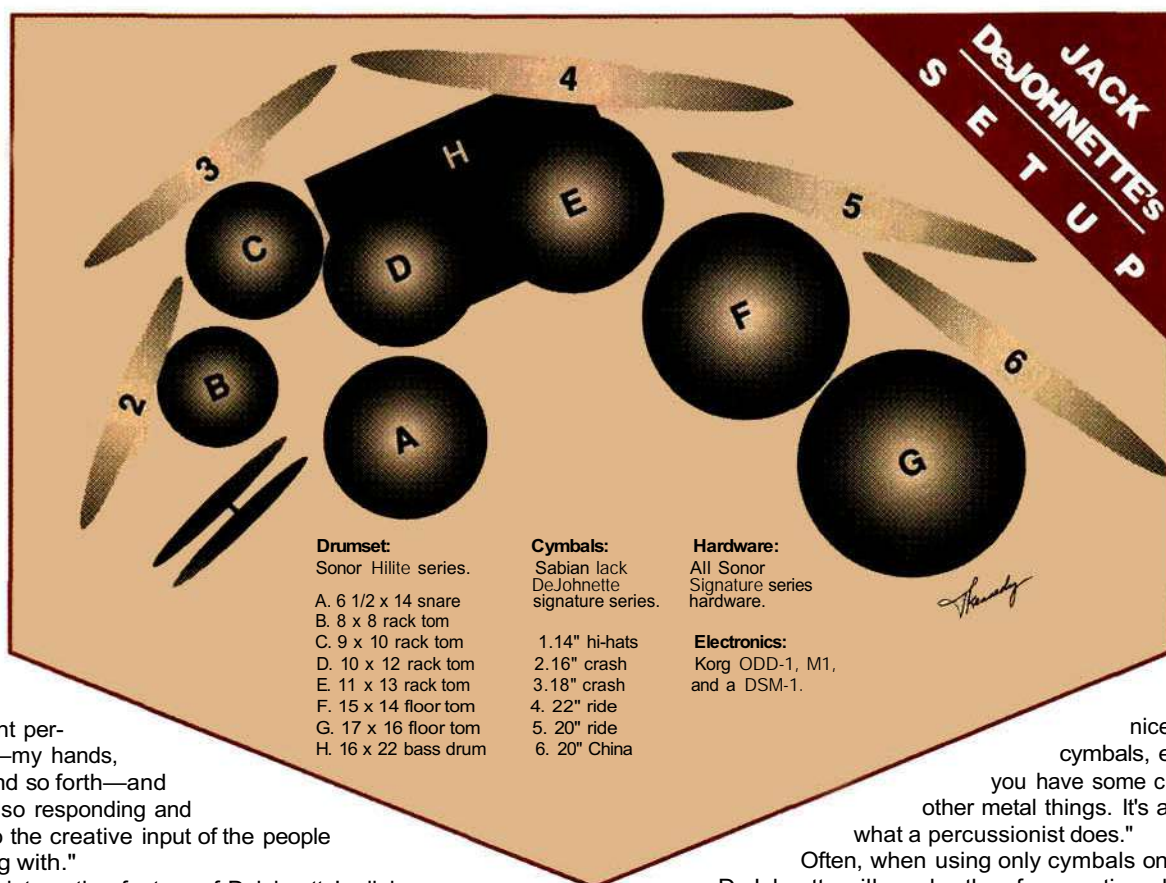
While DeJohnette is quite happy to play groove-based patterns, he is best known for his more straight-ahead jazz playing. But even there, he has his own way of doing things. Take his ride cymbal playing, for example. With a lot of traditional jazz drummers, although their cymbal playing can be notated rhythmically, the overall impression is of a pulse—a continuum. With DeJohnette, however, one is more aware of actual rhythmic phrases. "Yeah," he agrees. "I'm thinking of it more like that than just playing the traditional ride-cymbal beat. I like doing rhythms on their own, like an integrated dance between the ride cymbal and hi-hat."

Furthermore, DeJohnette also tends to play rhythmic phrases on the snare and bass drum, as opposed to only using the drums for accents to support the ride cymbal. "I think of each hand and foot as a separate personality," he explains. "The way a drumkit is set up allows you that ability to play polyrhythms. So yeah, I'll get dialogues going between the snare drum and the bass drum, or with the cymbal. I'll bounce phrases around the different components of the set.

"Otis Ray Appleton said something interesting to me one night. He said, 'Most drummers are playing dialogues with the soloist, but you are playing dialogues with yourself as well as with the soloist.' I had never thought about it that way, but it's true. If you took away everything else and just listened to what I was playing, you'd hear a complete composition. There is a dialogue going on



Photo by Rick Witting



between my different personalities—my hands, my feet, and so forth—and then I'm also responding and reacting to the creative input of the people I'm playing with."

Another interesting feature of DeJohnette's dialogues with himself is that they will often involve two different time feels. "Sometimes three different times," he boasts, laughing. "It's just a matter of dividing yourself up into different personalities. It probably has something to do with the left and right sides of the brain. Another way I look at it is thinking of the feet as two more hands and using them for independent phrases, not just accents. I play whole phrases, which makes the drums sound fuller. So I kind of give each component of the set equal time."

"It depends on the tune, of course," he adds. "Sometimes I'll play very sparsely." Indeed, that's another aspect of his style. Conventional wisdom holds that the more people you play with, the less busy you should be so that everyone has enough space. Conversely, if you are playing in a smaller setting, you should try to fill things up. While DeJohnette will sometimes follow those guidelines, he is just as likely to do the exact opposite. There are times with his Special Edition band, which features five players, where Jack likes to really get in there and mix it up with the whole band blowing at once. Compare that to some of the tunes on the Dave Holland Triplicate album, which consists of only sax, bass, and drums, where DeJohnette plays very sparsely. Whereas a lot of drummers might cause everything to have a similar density by filling up the spaces with the small groups and leaving more room in the larger ones, DeJohnette creates a huge contrast between very dense with the quintet and very sparse with the trio.

"That's true overall," Jack agrees, "but the thing is, even when I'm leaving a lot of air, there are places where I get busy. And even when I get really busy...I call my type of busy playing 'spaciously busy,' because I am busy, but I'm also conscious of leaving space within the busyness." Sort of a rhythmic tension and release? "Exactly," Jack replies. "It's just dealing with opposites. I'll get real busy, and then it just opens back up—like this black hole suddenly appears and sucks everything in," he laughs. "So I create a tension, and then I go back to the original thing."

Still another DeJohnette trademark is that he will often play an entire tune just using cymbals. "I like to do that on ballads sometimes," he explains, "instead of using brushes. That's something I discovered when I was on ECM, that you can color a piece really

nice just using cymbals, especially if you have some crotales and other metal things. It's almost like what a percussionist does."

Often, when using only cymbals on ballads, DeJohnette will employ the aforementioned technique of having multiple times going on. He will engage in dense rhythmic activity at certain points, but it doesn't seem to take away from the overall ballad feel. "That's because what I'm doing in that situation is more about color than about time," he explains. "I don't have the role of timekeeper, so I can be free to play or not play. I can leave more spaces, so then when I do play something, it stands out more."

On recordings, DeJohnette's cymbal work is always crystal clear. Much of that is due, of course, to his touch on the cymbals and the overall preciseness of his playing. But Jack also has definite ideas about how cymbals should be recorded. In fact, his experiments with cymbal miking while at ECM led to that label's reputation for having good cymbal sounds. "One of the things I discovered," Jack says, "was that when cymbals are only miked from the top, you just get the stick sound. Sometimes that can sound alright, but still, when I listened to playbacks, I wasn't hearing what the cymbal really sounded like. So I'd take the engineer out into the room and say, 'Listen to that cymbal with your naked ear. What do you hear?' He'd say, 'I hear more overtones.' I'd say, 'Yeah, but we're not getting them.'"

"We tried miking different ways, and eventually found that we got the best sound when we miked from the top and the bottom, and blended them together in the mix. On the bottom mic, you have to turn off all the low end on the eq so that you don't get that low, gong sound. But keep the mids and the highs. When you record a cymbal that way, you get the soul of the cymbal. You still get the stick definition, but you also get the air moving around it. It's just logic, really, because when you hear a cymbal with your ear, you don't just hear the top. You hear a combination of the top and bottom. So when you use double miking, you hear cymbals the way they really sound."

DeJohnette's interest in cymbals has recently led to something that he is very excited about: the Jack DeJohnette Signature line of cymbals, made by Sabian. "I've been working with Nort Hargrove and Dan Barker at Sabian for two or three years," Jack says. "I must say that, to their credit, they were really cooperative. None of us knew if we were going to find what we wanted or not, but they were willing to take risks and experiment. I was looking for this sound: sort of a dark, dry sound, but different from anything

that was already out there. So we spent a couple of years trying things, going up to the factory, saying, 'Nope, that's not it.' 'No, now you're getting further away.' 'Yeah, that's a little closer; what would happen if you did this?' Finally, we found what I was looking for.

"I didn't want just one cymbal, like a ride," DeJohnette continues. "I wanted an entire set: rides, crashes, hi-hats. We've even got a China, but it doesn't sound like any China you've ever heard. The main thing about these cymbals is that the drummer can control them. They have plenty of harmonic response, they've got a great bell sound, and they cut like crazy, but they don't get away from you when you lay into them, and they don't obscure the rest of the band. I call them 'user-friendly' cymbals," Jack laughs. "You can do whatever you want with them. I think they could be used for a lot of different types of music, not just jazz."

"I want you to hear them," Jack says, moving to his drumset, "and wait 'til you hear these drums. I just got them a few days ago." The kit is a new Sonor Hilitte set, with black shells and copper hardware.

Combined with the rough, unfinished look of the cymbals, the kit in its entirety is striking, to say the least. But the visual aspect is forgotten as soon as DeJohnette begins to play. He starts with the cymbals, rolling on each one in turn, and then combining rolls and crashes, building in intensity, swelling and retreating in the manner of ocean waves. When he first starts playing, he looks at me smiling and nodding each time he hits a different cymbal, as if to say, "Nice, huh?" But as he continues to play, he seems to forget about his audience of one and becomes totally absorbed in the joy of playing his kit. Gradually he starts incorporating the drums—a tom roll here, a snare crack there. Soon he is doing exactly what he talked about earlier: bouncing little figures around the different components of the kit. He plays a rhythm on a cymbal, answers it with the snare drum, embellishes it with the toms, counterpoints it on the bass drum...abruptly stopping.

"Check out this bass drum," he says, as if suddenly remembering that I was there. "I had Sonor install two thick, padded muffler strips—one on each head—that cover the head vertically from top to bottom. Each one is coupled to a screw so that you can push it up against the head or release it in just a few seconds. That way, you can have the drum totally open, or you can muffle both heads and have it totally dead, or you can have something in between by using only one of the mufflers." DeJohnette demonstrates this feature by first putting both mufflers against the heads and playing a tight funk groove. He then releases the front muffler and plays a more open rock beat. The drum is still fairly dry, but it has a slightly rounder tone. Then he releases both mufflers all the way and plays a more traditional jazz-type feel.

"For somebody who plays a lot of different music," Jack says, "this is great. If you want that flat sound, you can get it without having to stuff the bass drum with something, which kills the natural sound. And you don't have to cut a hole in your bass drum head, either. When you record with it, you can mike the front head and the back head and blend them in the mix, and that will give you a full sound, rather than one you have to process and eq. Engineers always say, 'Stuff the bass drum, and

then we'll get in there and beef it up.'" Jack laughs, shaking his head. "If you've got a natural-sounding drum, it won't need so much 'beefing up.'"

"Even with a hole cut in the front head, the rest of the head still vibrates, so if you want that flat sound, you are still going to have to put a felt strip across it. And if you're going to do that, why cut a hole in the head? A lot of drummers cut a hole so they can stick a mic' inside the drum. But when you hear a bass drum with your ear, you don't just hear where the sound is coming from, you also hear the sound reverberating with itself and going out into the room. So you should have the mic' out in the room."

"I think a 20" bass drum is the most all-around size for jazz and rock. The drummer in Fishbone has a 20" drum. A lot of guys have bigger drums, but they have the front head off or they've got half of the drum stuffed with something. So why have that big a drum if you're not going to let it sound like what it is? That's just logic, but so many people get caught up in that formula sound."

"When I was at ECM," he continues, "another thing I got [producer] Manfred [Eicher] to pay more attention to was the bass

drum, because a lot of times the bass drum was overlooked in jazz recordings. There's nothing more disappointing than to hear all top and no bottom on a drumset. It's all cymbals and snare, with no bass drum. I think pop and rock music had a good effect on recording in that sense, because now recording engineers are more aware of the bass drum."

But that was certainly not the case in the '50s and '60s, and as a result, a lot of young jazz drummers who only had access to

the music through recordings grew up thinking that the leading drummers only used the bass drum for an occasional accent. "I'm telling you,"

DeJohnette says, shaking his head, "it's amazing what kind of damage can be done by not hearing the whole drumset. Blue Note records usually had good drum sounds, because they were recorded by Rudy Van Gelder. But I never liked the way the drums sounded on the old Atlantic records. I recorded there with Charles Lloyd, and the drums sounded flat and dead. Now they're more into getting a live sound with the drums, and they tend to have more wood in the room instead of all that carpeting and padding."

"The other thing is that a lot of times the drummers weren't allowed to be at the mixes. If it was a record for a saxophone player or a trumpet player or a piano player, sometimes it was those musicians who were guilty of not mixing the drums properly. So if you were a drummer, you'd pray that they'd get it right. You could tell them what to do, but they would still just have cymbals, because that was what they heard. But now, it's more common for the drummer to be at the mix and to make sure that the drums get their respect."

On a similar note, hearing DeJohnette play in a group, both live and on record, I always noticed that his tom-toms cut through whatever else was going on. Now, hearing him play alone in his music room, I'm struck by how high the toms are tuned. His floor toms are as high as a lot of drummers' rack toms. "They sound high in relation to themselves," he says, "but they sound low in relation to the music. The reason you can't hear a lot of guys' drums is because they are in the frequency range of the bass. If you add a synthesizer and a guitar, and they are



In 1984, DeJohnette did a tour in which he played piano, accompanied by Eddie Gomez on bass and Charli Persip on drums.

Photo by Ebel Roberts

playing full chords, then you get this thick sound going on in the low register, and the drums get wiped out, no matter how hard you hit them. But if you tune them up, you don't have to compete with the rest of the band to be heard. They really project."

But it's not just the tuning of the drums that makes everything DeJohnette plays sound so clear. It's also his technique. Every rhythm, at every tempo, is cleanly articulated. His feel is often loose and flowing, but it's a looseness that is blended with the confidence of complete control. Specifically, what did he do to develop his facility? "I developed basic technique from the 26 rudiments," he answers, "and after that I just listened to different drummers. I realized that most drummers only used single strokes; hardly anybody used flam taps or ratamacues or any of those. So I tried to take it beyond just using single strokes."

"A lot of people think that I use doubles a lot, but actually I use combinations of things. When I used to practice the rudiments, I would work a lot on going from singles to doubles and doubles to singles, so that I could go in and out of either one, depending on what I wanted to play sticking-wise. So you almost can't tell when I switch from one to the other. I worked to make the doubles more precise, so that they sounded more like singles, and then I would close the singles up a little so they sounded more like doubles. But I worked on all of the 26 rudiments, because there was a period where jazz drummers would play all of those, and everybody was talking in terms of the technical rudiments."

"People don't talk about technique so much any more. And when I play music, I try to play ideas. I'm not concerned with thinking about what rudiment I'm going to use here, or what pattern I'm going to play there. When I practice, I'll just sit down and start playing. I'll be improvising, and one thing will lead to another. 'Oh, that was nice. What if I take that and do this?' My time spent on the set is as creative and spontaneous as possible, and from that comes ideas."

"But when I play live, I don't know what's going to come out. I wind up playing things that I'll never play again. If it's being recorded, then it's captured. I might go back and listen to it and appreciate what happened, but I don't want to go back and play it again. If I were a different kind of person I might analyze it," Jack adds with a laugh. "I have guys come up to me with transcriptions of my solos, and I'll say 'That's great,' but I'm not going to read it," he says, laughing harder.

That's not to say that Jack couldn't read it. At the recording session I attended, they were working on a piece that Pat Metheny had written. An elaborate Synclavier part had been programmed, and DeJohnette was practicing a drum part that was going to be recorded over it. He had a chart in front of him, but something kept going wrong. Finally, he went into the control room to confer with Metheny. They started up the Synclavier part again, and Metheny sang the drum part along with the score. Suddenly Jack spoke up. "Oh, that's the problem," he said. "You just sang 16th notes but the written part has 8ths." Metheny looked slightly embarrassed. "Oh, right," he said. DeJohnette

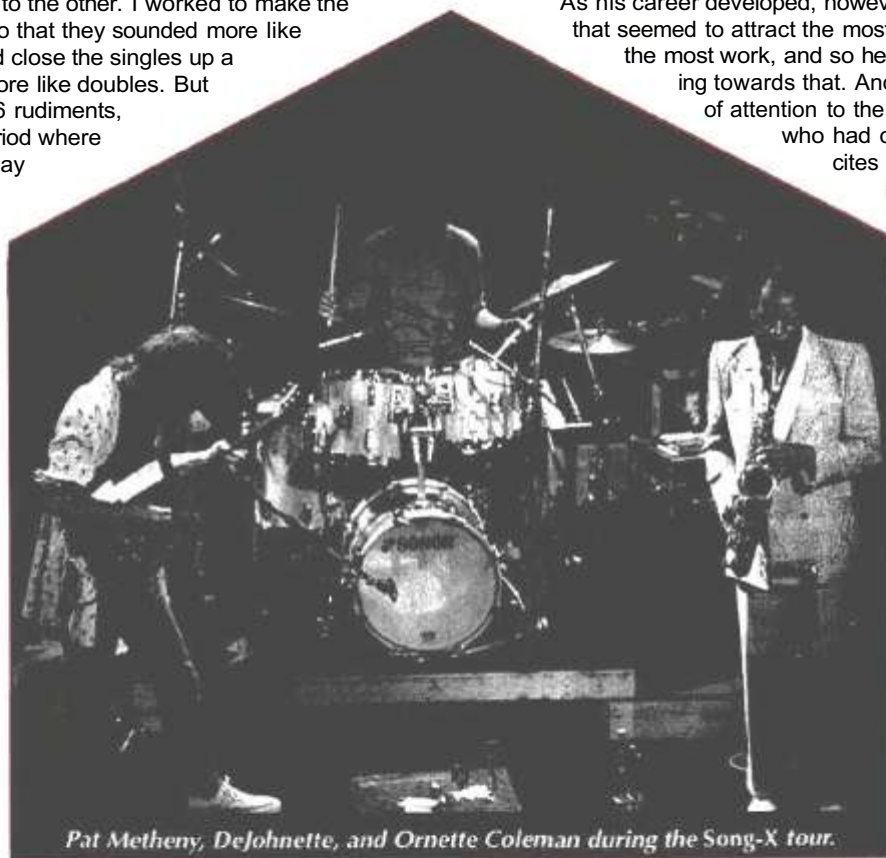
fixed the part, returned to the drums, and the next play-through was perfect.

"I learned to read from the piano," he says. "I took classical piano for 12 years, so I can read charts and stuff. But I also have a keen ear. I can hear an arrangement once or twice and play it, so that's why sometimes people don't even give me a chart. I'm not the fastest reader in the world, but I'm not intimidated by it. Piano was my first love, and I still practice it. I think that's the key as to why I play the way I do and hear all the different details. When I was first learning, I listened from the aspect of all the instruments—the integration of the group with the soloists, the different styles—and took it all in."

At first, DeJohnette split his time between piano, drums, and singing. He played a variety of musical styles as well, ranging from drumming at Southside Chicago blues clubs to playing cocktail piano. "To me," he says, "it was all music. I never really separated it, pigeonholed it, labeled it. Those names are just illusions, really. It's just music, and either you like it or you don't like it. It's as simple as that."

As his career developed, however, it was his drumming that seemed to attract the most attention and get him the most work, and so he found himself gravitating towards that. And he started to pay a lot of attention to the great jazz drummers who had come before him. He cites Roy Haynes as a major influence on his style—

particularly the preciseness with which Haynes plays. "When I first got to New York," Jack says, "Roy and I used to hang out a lot. Roy is definitely his own man. He was doing a lot of the stuff that was happening. If you listen to Elvin, you'll hear that Elvin comes out of Roy. When Roy would play in Pontiac, Michigan, Elvin would pick Roy up in his car, and he would sit and listen to Roy play. And I think Roy had a lot of influence on Tony, as well. Tony's stuff is pretty precise, and when he was in



Pat Metheny, DeJohnette, and Ornette Coleman during the Song-X tour.

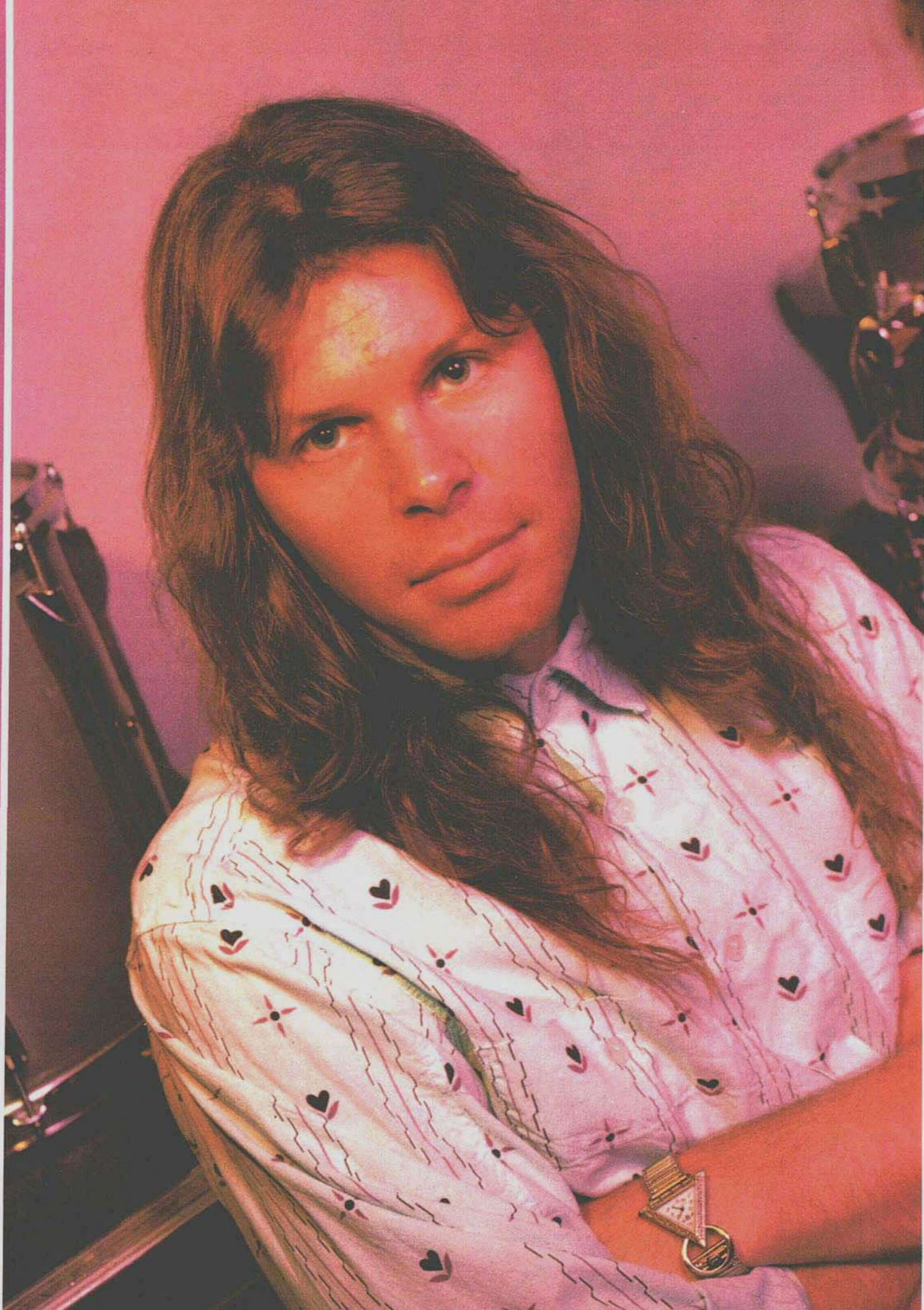
Photo by Ebet Roberts

Boston he used to listen to Roy a lot. Roy would back up a bar, or back up a beat, and Tony used to do that, overlapping the bars."

"But Roy's style is so unique that no other drummer has ever really copied it. He carved his own niche with his touch on the cymbals, his tuning of the drums, and the sound he gets out of them. He was one of the first guys to use a small bass drum. And the complex rhythms he plays and the overlapping of the bars—he was doing that in the early '40s. It was just the way he heard time. He played quite abstract, and yet it was very clear. If you listen too closely, you can get thrown by what he plays. The best thing is to not listen too closely, just go for the overall effect. Roy would play phrases instead of bars, and I worked on embellishing that."

Elvin Jones is another drummer that DeJohnette was inspired by, and you can often hear that influence in the way DeJohnette will produce a rolling sound between his toms and bass drum. "Yeah," he agrees, "I got that from Elvin. There was a period where I was very influenced by him. I worked that technique out, but then I sort of expanded on that idea of using the whole set as

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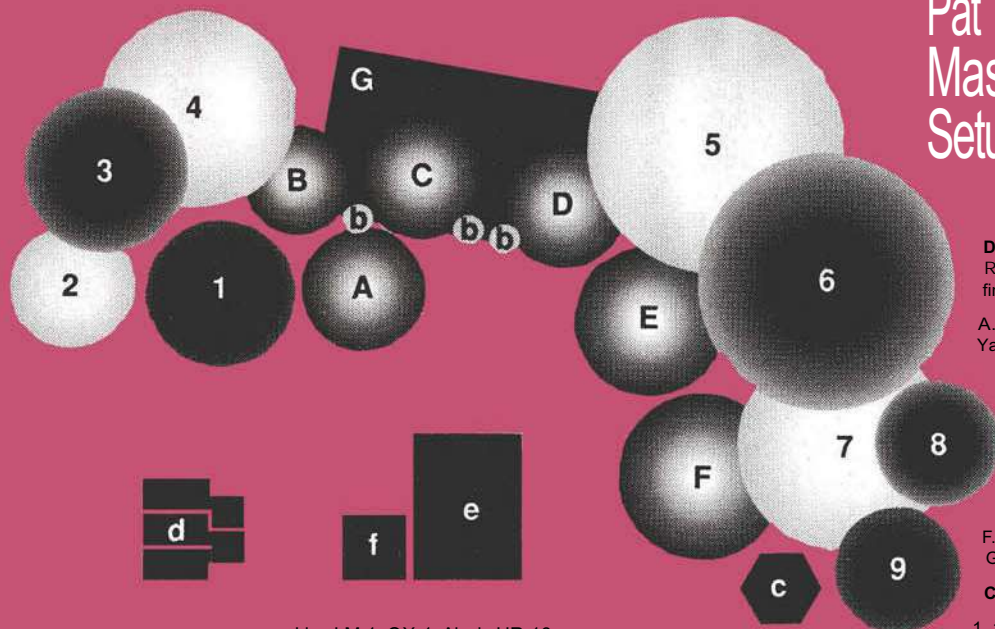
An illustration featuring a black pen, a black pencil, and a black USB cable. The pen and pencil are positioned at the top left, while the USB cable is at the top right. A thin white line extends from the USB connector, looping around the text 'Mr. Technology' and ending at the bottom right. The text 'Wastelotto' is written in a large, stylized, outlined font, and 'Mr. Technology' is written in a smaller, similar outlined font below it.

Wastelotto

Mr. Technology

by Robyn Flans

Pat Mastelotto's Setup



Drumset: Yamaha Power Recording Custom series in quartz grey finish.

A. Snare drum (several choices, including Yamaha brass and wood in all sizes, Remo jr. Pro, Montineri 5 x 12 soprano snare, old Ludwig, Leedy, Gretsch, Camco, Slingerland, Rogers, and Pearl Free Floating).

B. 8 x 8 rack tom

C. 10 x 10 rack tom

D. 10 x 12 rack tom

E. 12 x 14 rack tom

F. 14 x 16 rack tom

G. 16 x 22 bass drum

Cymbals: Paiste.

1. 13\"/>

2. 12\"/>

3. 16\"/>

4. 18\"/>

5. 20\"/>

6. 20\"/>

7. 18\"/>

8. 10\"/>

9. 10\"/>

a. Rhythm Tech tambourine

b. Daz pads

e. Simmons pad

d. Eight Barcus Berry pads or Roland Octapad

e. "Rig-asaurus" (large electronics rack)

f. Small electronics rack

Hardware: Yamaha with customized Pearl rack.

Heads: Remo Ambassador or clear CS. (dot) on snare. Clear and/or coated Ambassadors on tops of toms, clear Diplomats on bottoms.

Clear C5. on bass drum, no front head.

Sticks: Pro-Mark 909, 5B, and 808 models.

Great Drum Techs: Robbie Eagle and Paul Mitchell.

Linn LM-1, QX-1, Alesis HR-16, Yamaha 2200 headphone amp, M1516 mixer, MV802 submixer on top.

Furman Spike Protect Unit	Rack Light
SPX-90 #1 (Kick, Snare)	Akai S-900 Sampler (FX)
SPX-90 #2 (FX)	Digi Music MIDI Patchbay MX-8
Casio FZ-10M#1 Sampler (Kick, Snare)	Pearl SC-40 Tone Generator
Casio FZ-10M#2 (Percussion)	Simmons MTM
Simmons SDS V #1	Roland 727
Yamaha RX-5	Drawer (Cables, Manuals, Triggers)
Drawer (Chips, Cassettes)	

ELECTRONICS RACKS

Simmons SDS V #2
Headphone Jack
2200 Amp
2200 Amp
Drawer

Pat Mastelotto has never been one to seek out attention. In fact, he says he was probably attracted to drums because they allowed him to be a part of music, but also allowed him the anonymity required for his own personal comfort.

Sitting in his San Fernando Valley home, however, Pat spoke easily and openly about his life. As a child in Northern California, Pat's family had to move every few months due to his father's job in construction. He admits the situation created an identity crisis, but it was one aided by the consistent thread of music throughout his schooling. He regrets that his personality was not one that could allow for the discipline of formal training, though, and he stresses that young drummers should push themselves to take lessons.

"If there is something I can stress to younger drummers, it's not to worry about all the electronics and all the gear, but to learn to play well and read well and get all the fundamentals, because I never did any of that and it always comes back to haunt me.

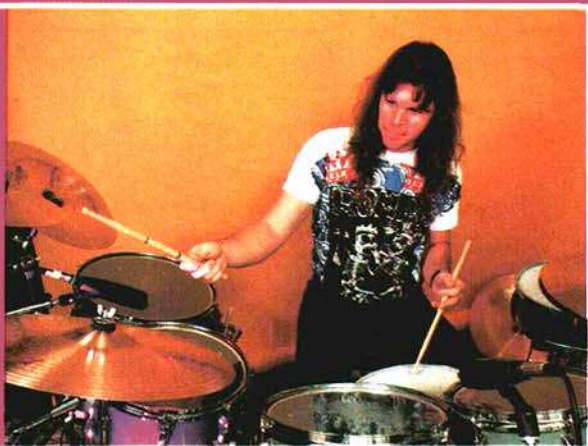
"The most formal lessons I took were when I moved down here. There was a

neighbor who was a vibes player, and he took me to a couple of movie dates where I got to see Larry Bunker and Joe Porcaro. I said, 'That looks great,' and he said, 'Well, you've got to read.' I said, 'Teach me,' and he said, 'I'm a vibes player, so let's get you to a drumset player.' He set me up for an audition with Joe Porcaro, and after I had played for a few minutes, Joe said, 'Your time is okay, but you have no technique. If I'm going to take you as a student, we're going to start from scratch.' I had already played about eight or nine years, and I felt, 'I don't want to learn how to do single strokes on a pad. I want to play Billy Cobham fills. Teach me how to do Garibaldi.' I didn't hack those lessons very well, so I only took three. I didn't have the dedication to practice. I still don't practice. I'll go get gigs or go find a band to rehearse with because I like to play, but I like to play with people. I never had that kind of discipline."

Pat learned to play drums by playing along with records—the Beatles, Herman's Hermits, Zeppelin, the Who—citing the drummers from all of those bands as big influences on him, in addition to Michael Giles—the original King Crimson drum-

mer—Bill Bruford, and Ginger Baker. An experience of happenstance had a great effect on Pat's approach as well, while he was with his dad in a San Francisco music store. "While I was begging my dad for this drumkit, which I can't believe he bought me, Don Wier, the owner, started demonstrating the kit, when this guy walked into the store. It was Buddy Miles, and Weir said, 'Come here and demonstrate this kit.' Buddy sat down and broke the kick drum pedal. My first impression of a drumkit player up close was how hard Buddy played, so through my life, that's kind of been a blessing and a curse. I play hard enough that some producers love it, but it makes it difficult to play in some situations. We had a high school band with acoustic guitars, and they used to keep me behind a closed curtain because I was so loud. That's probably why I identified more with Bonham and Keith Moon, because they were flailing away. That was me, too."

Pat almost apologizes while stating, "I'm not a drummer's drummer, I'm a songwriter's drummer." But that's nothing to apologize for. There are different niches for different personalities and abilities, and Pat, like most, struggled to determine his, striv-



record. We all wore masks and lab coats, and it was the beginning of punk and new wave. I guess that was when we realized it was okay if we didn't play fusion. All of a sudden there was a way to be simple, but really warped," he laughs.

RF: Were you learning anything about the recording studio while you were doing this stuff?

PM: One of the first things was when an engineer came out and had me hit all around the snare drum and find the sweet spot, and then he made a little circle about the size of a quar-

ter and said, "Let's see if we can keep them all within the circle." I had never understood that concept before, but every spot on a drum sounds different within just a fraction of an inch. As a recording player you have to be very consistent.

I had always loved English players, but I did some stuff for Bobby Sherman at one point, and Hal Blaine's drums were there. I played on one of his kits that had these little slip covers over all the tom-toms, so that everything sounded like cardboard. So I tuned all my drums like that, with no bottom heads and a lot of tape, because I thought this was the way a recording drummer's kit was, as opposed to a Buddy Rich sound with a nice ring.

It took me a long time to get out of that again, to realize that the drum sounds I preferred weren't like that. I loved Ringo's and Keith Moon's sounds, and I loved the big "boink" in Bruford's snare. You'd play like that live, but in the studio, under the microscope, you'd start doing this thing where you'd always hit the middle of the drum and never hit a rimshot. Around this time, I met [producer] Mike Chapman and Peter Coleman, his engineer, working with Holly Penfield and Shandi. They pulled all the tape off my drums and tuned them up higher, and that was a big turn for me—learning to get a sound, which is half the battle.

RF: How did you learn about getting a sound?

PM: I learned a lot from just hearing stuff back on tape and seeing the way Peter or Craig Krampf tuned drums. Nick Gilder came out to see this band I was in, because he was looking for a drummer and a keyboard player. He ended up taking the guitar player and the bass player. Craig [Krampf] got the gig, but being a friend of the guitar player and the bass player, I'd go along with them, and I'd see Craig play. His style kind of suited me more, with a heavier left hand and one-hand fills. He was working, and he made it feel real good. This made me realize that instead of trying to chase this dream of being a Cobham or a Bruford, it was okay to just be me. I would work more just having my own identity.

RF: When you auditioned for Mr. Mister, where was the evolution of your sound at?

PM: I started playing with a beat box around the time of Holly and Shandi's second record. At about that time Mike Chapman was working with Blondie, and they did "Heart Of Glass" with that little Roland drum machine. He started bringing that machine down to our sessions, and I started to get a much better handle on my time, playing with that. When I met Rich [Page] and Slug [Steve George's nickname] and Steve Faris, I had already done records with Holly and Shandi and with Martin Briley, which was a semi-hit ("Salt In My Tears"), and then there was a big lean spell. I did a little bit of stuff with Bernie Taupin, but there was about a year there where there wasn't much work. I worked at the Country Club because my roadie became the production manager there, so I shlepped gear and did lights or whatever to keep paying the rent. I had a big enough garage to invite friends over to jam during the day, and I worked whenever I could. The Country Club was great because I could take off whatever nights I had to gig, and then come back the next night to load a truck or whatever.

One morning, I was working a gig where my wife worked stamping envelopes at a computer company, and at the lunch break I ran over to audition for the Pages guys. I was kind of scared because I vaguely knew of their Pages background, which had Vinnie [Colaiuta] and Jeff [Porcaro]. I had heard one record, which I didn't really like, but I did recognize that they were great musicians. I wouldn't have auditioned, except that Kim Bullard had called me and said, "They don't want somebody like that. They want somebody like Craig Krampf." It was like a Hall & Oates situation, where they were signed to the label as songwriters and as the main artists, but instead of using sidemen every time—who they can't take on the road and which makes them sound different on every track—they wanted a band.

They had been working without a drummer for so long that they had bought a Linn machine and programmed all the beats. I was supposed to bring a bass player, but he got a toothache and never showed up. But they wanted to play with me before I left, so they found a bass in back of the studio, and Rich played. It was never planned for Rich to be the bass player. Anyway, they turned on their Linn, and I just dove in on top of it. I managed to stay in time because I had worked with it before with Chapman. I was one of the few drummers they played with who could play along with a beat box and stay in time.

RF: Did you have a tape of the material going into this audition?

PM: They had given me three songs. When I got there, we only played one of those three songs, which was a funny song in seven that Mike Baird had played for them. It wasn't really a difficult odd meter, though. We played only one or two bits and pieces of songs; we hadn't played more than 15 minutes when Slug was going, "Yeah,

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richard

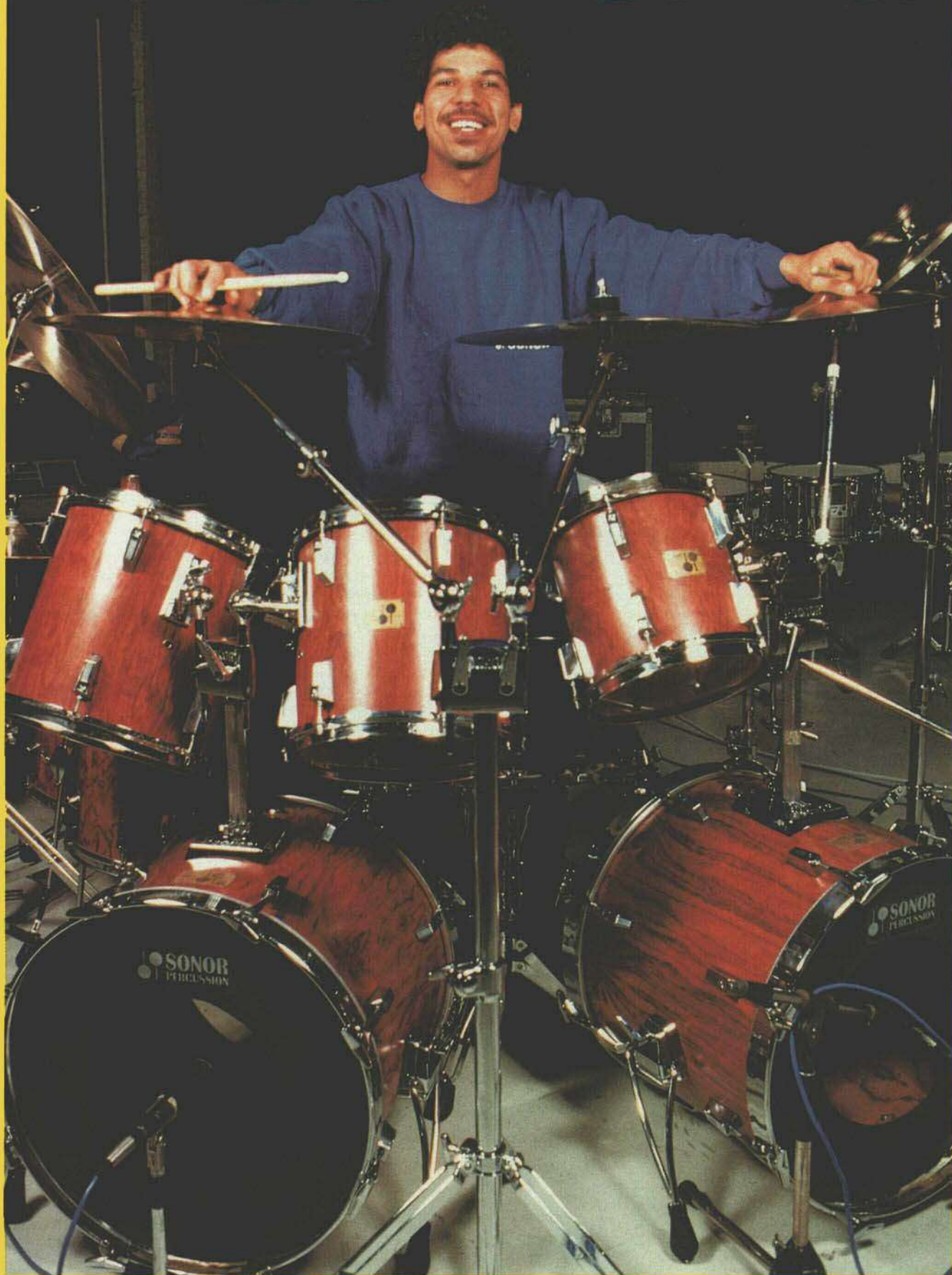


Photo by P. G. Brunelli

bailey

C a r i b b e a n

Having scaled the heights of the British session scene at 19, Richard Bailey made an unprecedented move in the mid-'70s when he vacated the music-industry mainstream of his own accord. In an effort to re-examine his connections with music, he began to decline session work offered by major artists at a time when his reputation was beginning to culminate on an international level. After tasting success so early on, Bailey longed to deepen and broaden his musical perspective and to rediscover the ethnicity that imbued his drumming.

Although he had played with artists such as Steel Pulse, Bob Marley, Pete Townshend, and Johnny Nash, it was his playing on Jeff Beck's venerable Blow By Blow in '75 that jettisoned Bailey into the consciousness of American drummers. The loose-limbed, rhythmic intoxication he displayed on that release rendered him praise and acknowledgement from his peers.

Since the time he stepped out of the mainstream, Bailey hasn't been inactive. In fact, he has contributed to many diverse recordings and tours, including Paul Carrack, Cleo Laine, Joan Armatrading, and currently, Billy Ocean. When we caught up with Richard recently near his home base in London, he was expending most of his energy on his group, the Breakfast Band, doing clinics, and gigging with a host of jazz/fusion players around the London club scene.

f e e l

by **teri saccone**

Caribbean

TS: Throughout your career, you've embraced fusion, Latin, rock, jazz, and other ethnic musical styles.

Was that always due to a desire to learn different styles, or was it an awareness that it would make you more "marketable"? Or was it just simply a love of music in general?

RB: The basic thing is the love of music. Also, I started playing with bands from all different areas:

mambos, cha-cha, rumba, bolero, calypso, funk, soul. Therefore, I had some sort of

background to

play these

different

rhythms. I also

love all kinds of

music, and I have

the desire to learn

when I hear good

drummers.

Of course, music

is also my

profession, and

the more styles

you can play, it can't hurt you

professionally. But at the end of

the day, the love of music comes

first. Even if it wasn't my

profession, I'd always do it. So I

think my different styles do come

from the love I have for music, and

that all started in Trinidad.

Now, these days in Trinidad they

tend to play one sort of music,

which is soca. Soca is a

development of calypso, although

the drumbeat is straighter than in

calypso. When I was growing up

there, they played many styles of

music. With the success of reggae,

the Trinidadians feel they want to

develop soca and calypso to make it

more accessible internationally.

TS: Is soca music an intricate

format, or is it basic, as you just

described the type of drumming it requires?

RB: It's intricate; it's like reggae:

Some people think it's simple, but a helluva lot of people can't play it.

It's a feel thing that comes from the

drums and the bass lines. I don't

think that any music is really

"basic." Depending on how you look

at it, all music is difficult. Although

it's good to play all different styles

audience?

RB: At the moment it's still very

typical to Caribbeans, i.e., the rhythms, the lyrics. But take it out

of that environment and people

can't really relate to it. Using the same ingredients but making it on

a more international level is what

we're trying to do. And for me, I

have to have a spiritual connection

to the music that I'm playing, and

a connection to the country that

the music comes from. It makes it

that much stronger

for me.

TS: It would seem

that you would

have a stylistic

preference to the

music of your

country of origin,

Trinidad.

RB: Yes, the music

that I like the

most covers the

whole of the

Caribbean, which is

basically the type of music they

have in parts of Africa. I like

rhythmic music: sambas, socas,

reggae, all the Latin rhythms.

Going back to the spiritual thing,

even if I'm playing pop rhythms,

my approach and feel are still

coming from the Caribbean.

TS: On some of the releases that

you played on during the late '70s,

I don't think that the feel that you

are referring to is recognizable.

RB: It's not something that you

can hear, it's something that I feel.

In order for me to keep the

momentum, the feel of the music,

I'm feeling calypso.

TS: You don't abandon your

personal musical reference point at

"You've got so many drummers
who can roll around the kit
at 2,000 miles an hour,
but they can't play a groove."

of music, there must be some style

or rhythm that you think is your

strongest. That's what I feel I've

been doing for the last ten years

with the Breakfast Band. As well

as playing with different people,

I'm also involved in developing a

sound and a style of music that is

unique. This soca thing that we're

doing is a mixture we've put

together of jazz and funk to develop

a particular sound that is new to

the traditional Trinidad sound. In

other words, we're trying to spark

the music of soca, but at the same

time, incorporate other elements,

like jazz, folk, or pop.

TS: Is this an attempt to make

soca more palatable to a wider

any time?

RB: I'm looking for a way of playing that is unique to me, even if I'm playing a rhythm that hundreds of other people are playing, because there are actually very few rhythms. It's just the way you apply them.

TS: Have you had to work on your attitude towards playing—insofar as being able to play the variety of styles, yet maintaining the objectivity to excell in the particular area that you're involved in at any given time?

RB: That's something we all have to work at. For example, when I was 18 years old, I was doing a lot of session work, and at that point, I thought, "I have to stop doing this," because it wasn't making any sense anymore. I hadn't planned to do a lot of sessions; I just left school, started playing drums, and the next thing I knew I was playing with this one, that one, doing jingles, getting about three sessions a day. Suddenly, it didn't make any sense to me.

TS: Because music became too much of a business?

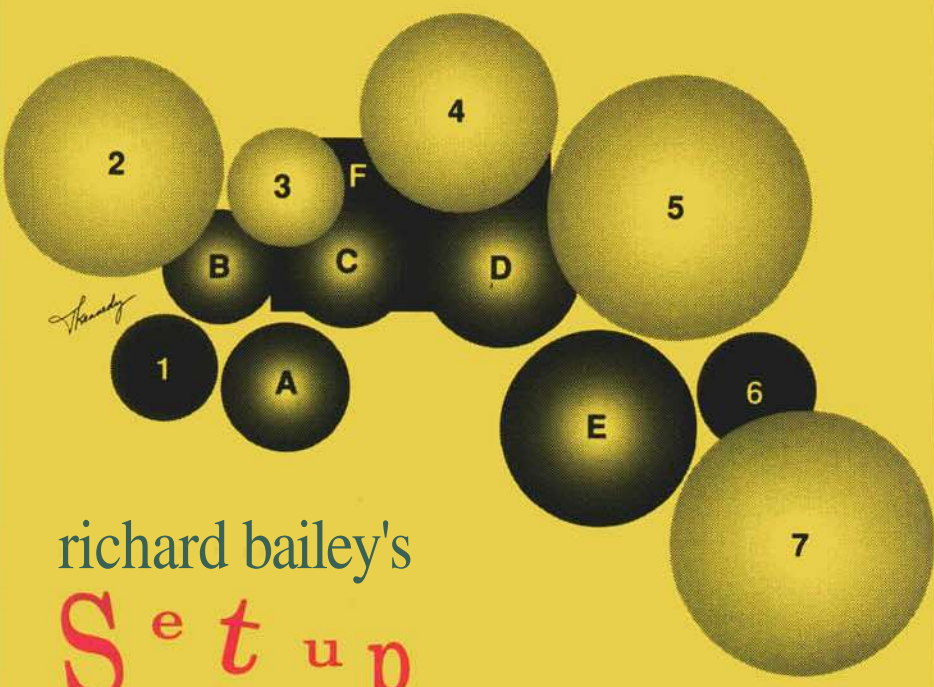
RB: Yes, and because I became too diversified and was too young to really understand what was happening. My reaction was to pull out of the session scene and get back into the music of my background. That's where the Breakfast Band comes in: Instead of doing someone else's thing, we decided to put a band together that would let us do our own thing.

To me, this was very important. I


lost a lot of work because of this decision. And once you stop doing sessions, there's always someone to come along and take your place, which is fine. For me, it was important to move on, although I lost a lot of exposure. My decision

to do my own thing was the reason I didn't go out on the road with Jeff Beck. I felt I was at the stage where I wanted to find myself. If I had stayed with the whole session thing, I'm sure that by this time I

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richard bailey's
Setup



Drumset: Sonor Sonorlite series.
A. 7 1/4 x 14 beechwood snare
B. 9 x 10 rack tom
C. 10 x 12 rack tom
D. 12 x 14 rack tom
E. 17 x 16 floor tom
F. 17 x 22 bass drum

Cymbals: Sabian.
1. 13" Fusion hi-hats
2. 18" Sound Control crash/ride
3. 14" HH thin crash
4. 17" HH medium crash
5. 20" Leopard ride
6. 14" hi-hats (mounted closed)
7. 20" China

Hardware: All Sonor Signature series, including a double pedal with wood beaters.

Heads: Remo coated Ambassador on snare (with some external dampening). Remo Pinstripes on tops of toms and clear Ambassadors on bottoms (no muffling). Pinstripe on bass drum batter side with Sonor logo head with hole on front.

Sticks: Pro-Mark 707N (nylon tip).

Photo by P.G. Brunelli

SUMMER NAMM '89

by Rick Mattingly

The most common phrase uttered at summer NAMM shows has to be: "Have you seen anything exciting?" The most common answer is: "Nah."

But let's be fair about this. In the past few years, we've been through what was being hailed at the time as the "electronic revolution." While electronic drums never ended up replacing acoustic drums, as they claimed they were going to do, they nevertheless created quite a buzz at trade shows for a while. I remember having trouble getting close to the Simmons booth a couple of years ago because of all the people crowded around it. And I remember all of the products such as the Dynacord Rhythm Stick, the Airdrums, and the MIDI Drum Sort that—although they never caught on—were something out of the ordinary and therefore worth checking out. We also went through the "cosmetic" era, where colored cymbals and outlandish finishes were popping up at booth after booth. Again, it broke up the monotony of seeing the same products year after year.

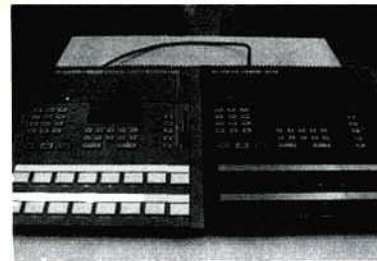
But now the industry seems to be in a more conservative mood—some would say "stable." This year's summer show didn't feature anything particularly unusual. Add to that the fact that the summer show is getting smaller (Paiste, Calato, and Premier were among those who did not exhibit, and dealer attendance was notably off), and you begin to understand the jokes that were going around (Q. What's the difference between this NAMM show and Elvis? A. Elvis might be alive).

But for those less jaded NAMM attendees who were not necessarily looking to have their socks blown off by some incredible new device, there was, in fact, something worth noting in Chicago this past June: an emphasis on quality. The companies weren't proclaiming it the same way they touted their budget/economy/entry-level gear a few years ago, but the products themselves bore witness to the trend. Such products as the Solid snare drums, Sabian's Jack DeJohnette Signature cymbals, Yamaha's Peter Erskine Signature snare drum, and Pearl's Custom Z kit were obviously designed to be state-of-the-art, and while none of these products come cheap, the manufacturers obviously feel that drummers will pay extra for quality. Granted, not every new product at this show was ultra high quality, but still, after the emphasis in recent years on cost cutting, it was encouraging to see products that were more concerned with the art than with the economy.

Other than that, the only discernible trend was towards putting artists' names on instruments. Drummers have had signature drumsticks for years, but this show saw a sudden move towards other products. In addition to the aforementioned DeJohnette cymbals and Erskine snare drum, there was a Carmine Appice Signature China cymbal from Sabian and several signature drumheads from Aquarian. I have a strong feeling that this is just the tip of the iceberg, and that we're going to see all kinds of signature instruments in the coming years. As long as the artists have some genuine input into the design, and it results in the type of quality instruments seen at this NAMM show, then that's fine. But if it just becomes a way for companies to satisfy certain players' egos (so the companies can get and/or keep the endorsements), or it becomes an attempt to give new life to old products by putting famous players' names on them, then it will ultimately cheapen the products and the artists associated with them. Here's hoping it signals a trend for increased involvement between the people who make drums and the people who play them.



a.d.—From a South Carolina company specializing in speaker systems comes a set of electronic pads that can be used with any currently available MIDI drum translator.



Alesis—The new HR-16:B drum machine can be linked to the HR-16 for a total of 96 samples and 32 touch-sensitive pads.



Amberstar—Slammer practice pads, Wam-Rod transparent sticks, and Justice Grips leather drumstick grips were featured.



Aquarian—Joe Franco, Vinny Appice, Tommy Aldridge, and Carmine Appice Signature drumheads were on display.



Beyerdynamic—Special mic's for drumset use were a prominent part of this display.



Mike Balter—Mike and Jacob Balter with the company's new timpani mallets, triangle beaters, and marching mallets.



Cannon—A variety of Cannon snare drums were shown, distributed by Universal Percussion.



Camber—These German-made cymbals are distributed in the U.S. by Ace Products.



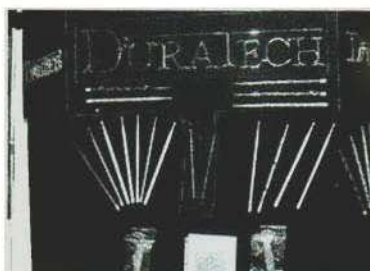
Countryman—the Isomax 3 drum mic' was on display.



DCI—Highlights of Peter Erskine's new video were shown on large TV screens at the DCI booth.



Drum Workshop—Don Lombardi with his quality drums and hardware. The company also introduced the Terry Bozzio TBX-3 electronic pad.



Duratech—Drumsticks with a variety of exotic finishes.



ddrum—Chris Ryan stayed busy demonstrating the new 2.0 ddrum software, which features twice as many sounds as the previous version and has added MIDI implementation.



Dynacord—Tim Root was on hand for product demos.



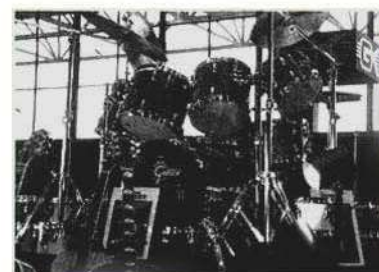
Gon Bops—New at this show were the Mariano model Alto congas.



D&F—Max-Sticks and stick bags were offered.



Evans—Bob Gatzen, Peter Erskine, and Bob Beals were available to discuss the Evans line, including the new Gennera Dry heads that feature tiny holes around the circumference to eliminate excessive ring but preserve attack characteristics.



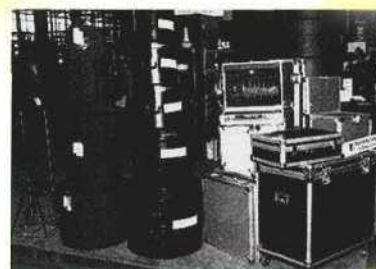
Gretsch—The focus of this year's booth was the re-introduction of Gretsch guitars, but there were a couple of drumsets on display.



Drastik Plastik—The QuadraPad was demonstrated by Reek Havok.

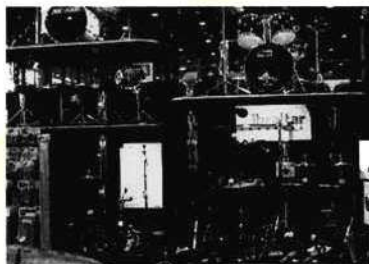


Fantastix—These sticks feature multi-colored wraps to help strengthen sticks at their primary points of stress.



Humes & Berg—Fabric, fiber, and ATA cases for every need.

SUMMER NAMM '89



Kaman—CB drums and percussion, Gibraltar hardware, and Compo drumheads combined to make an impressive exhibit.



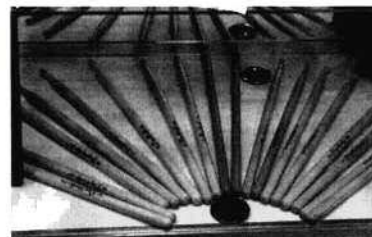
Mapex—Dramatic finishes called attention to this new line, distributed by Midco.



Impact—Single- and double-headed fiberglass drums were displayed, as well as a variety of cases.



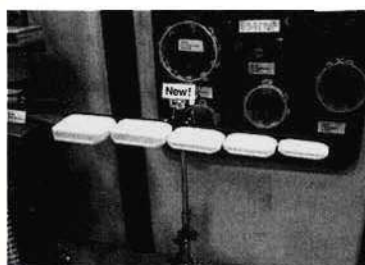
Korg—The S3 Rhythm Production Workstation features 16-bit samples and a number of digital effects.



Dean Markley—In the midst of this company's guitar products was a selection of their popular drumsticks.



Juggs—The Juggs 2600 Starwalker kit was displayed, as well as the Blasters by Juggs kits. The drums are distributed by Tropical Music.



Latin Percussion—LP offered the new Granite Blocks (shown in photo), an unbreakable plastic guiro, and the Spike, an electronic trigger device. Cosmic Percussion has added wood congas in the Matador line.



Maxtone—A variety of products are now available including drumsets, a mounted tambourine, a double bass pedal, and a marching snare.



Jupiter—Mannequins dressed in marching outfits called attention to this line of budget-priced marching drums.



Ludwig—Bill Ludwig, III with the company's new 3x13 piccolo snare drum. Ludwig also featured a full range of concert and marching percussion.



Maxx Stixx—Bun E. Carlos and David Alexander twirlin' their favorite sticks.



KAT/Dauz Designs/Trigger perfect—These three companies shared a booth to emphasize the compatibility of their products. The drumKAT featured a software update.



May E/A—Cutaway drum shells were used to display Randy May's internal drum miking system.



Mechanical Music—Pro Caddy Rax and Stick Handler tape were among the products offered.



Original Drum Screen—A simple means for isolating a drumset for miking purposes.



Pure Tone—Adjustable drum mutes that float with the head.

Meinl—Cymbals were displayed in the Laser, Raker, Profile, and Dragon series.



Pearl—The Custom Z kit was featured at the largest drum exhibit at this year's show, which also featured concert and marching percussion. Pearl also introduced a new bass drum pedal with a double chain drive.



Rampart—Rugged cases in ATA, molded, and fiber models.



Paul Real—An array of Jopa hand percussion was featured at Paul Real's booth, along with Wuhan cymbals and BC cases.



Modern Drummer—Omar Hakim stopped by to visit with Bill Miller and autograph a few copies of his July MD cover story.



Music Connection—The Rack Pak bag was designed to carry rack systems easily. Also shown was a Stick Pak.

Pro-Mark—New checkered Stick-Rapp tape was shown, along with a new black finish for the Stick Depot.



Remo—Remo Belli playing on his new Putty Pad, which can also be used as a hand exerciser. The company also introduced the Prismatic finish for shells and front bass drum heads.



New Sound—Drumsets made in Taiwan.



PureCussion—This PureCussion Drums kit featured the new double bass drum head, RIMS mounts, a pad equipped with an electronic trigger, and a new design allowing any brand of head to be used.

Reunion Blues—High quality cymbal and stick bags were displayed.



SUMMER NAMM '89

Rhythm Tech—A new triangle holder was displayed among Rhythm Tech's innovative tambourines, shakers, and cases.



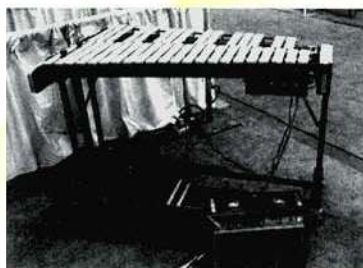
Rimshot—Marty Fera and Eddie Tuduri were kept busy explaining the new Rimshot line of drumsticks.



Rogers—A wide selection of drumkits was displayed by Island Music.



Roland—The R-8 Human Rhythm Composer was receiving a lot of attention.



Ross—A new amplification system for vibes was shown. It is available for a variety of brands and models.



Sabian—Jack DeJohnette was on hand to introduce his Signature line of cymbals. Sabian also has a new Carmine Appice Signature China cymbal.



Shawstix—These English drumsticks are available in the U.S. through PMS Music in Sloatsburg, NY.



Silver Street—Deadringer mufflers were displayed, along with 'Stand Off mic' holders, which now come in an adjustable version as well as a model with a gooseneck.



Simmons—Prior to this NAMM show, it was announced that Simmons in England had gone out of business, but Simmons USA is still going and continuing to offer product support to Simmons owners. They were showing the SDS 2000, and are hoping that the parent company gets on its feet again.

Sleishman—These Australian drums feature the Total Resonance System, which is a free-floating shell design. They also have a unique double pedal.



Slingerland—These drums are now distributed by HSS. The ads in the NAMM Upbeat Daily hailed the return of an American legend; the prototypes on display were made in Taiwan.



Solid—Bill Gibson with a snare drum made of red oak.



Sonor—Steve Smith and Nicko McBrain were busy doing demos for Sonor, which is now being distributed in the U.S. by Korg.



X-L Specialty—The Black Max pedal is now in full production.



Zildjian—Anton Fig dropped by to check out the latest cymbals, including the K Custom Dry Ride.



Sybil—Steve Lipson demonstrating a new drum program for the Macintosh.



Yamaha—Peter Erskine was on hand for the introduction of his Signature model 4x14 wood-shell snare drum. The concert percussion display featured student percussion kits.



Tama—Jonathan Mover was spotted at the Tama booth, and he performed at the Tama/Hoshino concert. Tama also showed cymbal stands that tilt at the base.



Vater—An impressive display for an impressive line of drumsticks.

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"The new cymbals give more
response and have more attack
than anything I've played before."

—LARRY MULLEN JR.

"I am impressed by the dynamic
range. I can play soft and bring out
the actual beauty of the cymbal.
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sound harsh but just like a big wall
of sound. Usually you can not get
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—STEVE JORDAN

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"These cymbals speak
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the sound. I have never heard
such beautifully rich sounding
cymbals before."

—CHAD WACKERMAN



"They feel like pretty, old cymbals. They feel like they have already been broken in—a beautiful, mellow, crystal kind of sound, smooth and thin."

—JIM KELTNER

"They sound wonderful, really. These cymbals feel very natural and they speak immediately."

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"These cymbals respond quickly and evenly over a wide range. Because the harmonics are so clear, it is possible for the drummer/ percussionist to create new extremes in sound and color."

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"Excellent! Outstanding cymbal sounds. Definitely more volume, more definition, a wider dynamic range, the low end is a remarkable improvement. They just sound bigger."

—DAVID GARIBALDI

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Drum

Tom-Toms

In keeping with the concept of sound clarity, all the toms in the kit are fitted with RIMS mounts, even the "floor" toms. This particular kit was mated with a Collarlock L-arm Bar System. (For more info on the Collarlock rack, refer to my July '89 review.) There are no mufflers in any of the drums, nor any holder-mount holes drilled.

The 8" tom has four lugs per side, the 10" and 12" have six lugs each per side, and the 14" and 16" drums have eight lugs each per side. All five toms were fitted with coated Ambassador batters and clear Ambassador bottoms. The coated heads muted the attack a little, but the drums were clear and resonant. (I prefer Pinstripe batters on power toms.) The sound was warm and round, as expected, and the drums could be tuned to deeper pitches and still retain good response.

DW's drums are sensitive to tuning; just a touch of the tuning rods changed pitch. If you're ultra-critical of your tunings, you'll appreciate that the drums will take minute variables instantly and easily.

Snare Drums

The 7x14 snare that came with the kit also has a six-ply maple shell with reinforcing hoops, along with ten double-ended lugs and one venthole. A 20-strand wire snare unit is attached to the strainer by wide fiberglass tape strips. DW's cross-throw style throwoff has the usual fine-tune knob, plus a rubber-coated lever for positive gripping. The strainer wisely has drumkey-operated screws at both the throw-off and butt-end clamps. (I can't tell you the number of times I've chewed up slotted screws on snare strainers.) Using square-head screws also enables more torque to be applied with the drumkey to firmly clamp the connecting strips. The "less is more" concept applies here, as the whole setup is no-nonsense and works efficiently.

DW's snare bed is not an immediate cut into the shell, but rather a gradual taper of over two inches. This seems to allow the head to seat more comfortably without being upset by a radical dip in the bearing edge.

Fitted with a coated Ambassador batter and half of a plastic O-ring taped to the head, this drum had a masterful sound. It was sensitive to soft playing and didn't choke under loud volume. The sound was typically woody and warm, making the drum a pleasure to play.

I also got to check out two other DW snares: a 6 1/2x14 Black Chrome brass model, and a 4x14 brass piccolo. Both



Photo by Rick Mattingly

Drum Workshop, widely acclaimed for their drum pedals, are also producing hand-crafted "Made In U.S.A." acoustic drumkits of classic design. Their shells are six-ply maple, with six-ply maple reinforcing hoops, top and bottom. Since the plys are thin, the drums are relatively lightweight, and resonate at a higher fundamental. The interiors are lacquered with only a fine mist, and the drums all have expertly formed 45° bearing edges. DW uses the old circular Camco-style lugs, which do have springs, but they pack the lugs with foam insulate to lessen spring vibration and chatter.

DW's drums are all "timbre matched," meaning each drum in the kit is matched musically to the others. This concept is so precise that just by tapping the shells, you can hear the approximate note each drum wants to be tuned to (which helps you find the "sweet spot" more readily). It's also quite possible to specify low-timbre or high-timbre shells when ordering. What this all means is that DW is producing musical instruments that all blend together, matching the shell timbres in a drumkit to sound in a descending scale.

Components of the DW kit I tested were: a 16x24 bass drum, 8x8, 9x10, and 10x12 rack toms, 12x14 and 14x16 suspended

floor toms, and a 7 x 14 snare.

Bass Drum

The bass drum has ten lugs per side, and uses the common T-handle/claw tuners, except at the bottom, where key rods replace the T-handles. The drum hoops are wooden and are high-gloss lacquered to match the shell finish. Externally mounted spurs are used (they don't pass through the drum), and these use a T-screw locking method with a preset forward angle notch and another preset notch for folding flush to the shell. The spurs have telescopic inner legs and convertible rubber/spike tips. They're not too massive, and hold the drum in position just fine.

The drum came fitted with a Remo clear batter and an Ebony front head. There is no muffling in the drum—not even a felt strip—and due to the sheer size of this drum, it definitely needed something to dampen its inherent boom. A thicker batter head (a Pinstripe) helped flatten the sound, and the blanket I placed in the bottom of the drum served to tighten up the tone, giving good punch, depth, and volume. I'm not a real big fan of 24" power bass drums, but this one had a certain roundness and warmth I liked.

Workshop Drumkit

by Bob
Saydlowski, Jr.

have ten double-ended lugs and the identical strainer as the wooden drum. The piccolo snare was extremely cutting and snappy; I guess the best word is "alive." It gave a nice pop and an undistorted, tight tonality. The 6 1/2" Black Chrome was not as ringy as other metal drums I've played; in fact, it possessed a pleasant brilliance. The sound was tight and crisp, while the drum itself was totally responsive. I actually preferred this drum's sound over the other two, mostly because of its added high-end over the wood model, and its general tonal qualities, which would befit many musical styles, making it a good "work-horse" drum.

Hardware

DW's 9500 snare stand has a double-braced tripod base and a memory lock at the height tube. Its basket is mounted on a knurled steel rod, which will move horizontally several inches to position the basket (and drum) away from the body of the stand. Angle adjustment is done via a universal joint, which moves the basket mount in various directions, similar to a ball joint. At the bottom of the basket is a large, tri-cornered knob that adjusts a rotating sleeve, which in turn adjusts the clamping of the basket to the drum. DW uses a large, fiberglass-reinforced handle to lock the angle setting. The handle is spring-loaded, and can be pulled away from the stand a fraction of an inch to disengage the ratchet gears. This let me turn the handle to a different position in relation to the drum without affecting my angle setting. The stand is certainly sturdy, and affords many angles. Alone, the stand retails at \$149.00.

The Turbo 55007 hi-hat is unique in that it features a rotating base and a removable third leg, allowing more space for multiple pedal setups. (The legs are all double-braced.) The stand's pedal has a support plate underneath with Velcro attached, while the base of the frame has two sliding spur rods, released with a drumkey. A flat wheel at the frame base allows tension adjustment of the internal spring, and linkage is a direct-pull chain. The action is ultra-smooth and noise-free. Unlike some others, it worked with me instead of against me.

In its two-leg configuration, the stand remains stable (if balanced correctly)—but not as much as with the third leg attached, of course. Playing heel-down anchored the stand better when using the two-leg format; a rocking heel-to-toe technique caused more wobble in the stand. (I imagine an adaptor could be used to clamp the hi-hat to a cymbal stand, rack, or left bass drum

to aid stability.) Even with the third leg in place, the rotatable base freed up space for a double bass pedal foot-board at the right of the hi-hat quite comfortably. The stand retails for \$189.00.

DW's Control 9700 cymbal stand has a double-braced tripod, and is dual-purpose: It can be either a straight stand or boom. The boom arm can disappear into the top height tube—creating a straight stand—or it can remain out for use as a traditional boom. There are two adjustable-height tiers (three if the boom is telescoped into the stand, making a monstrously high stand of almost seven feet tall if fully expanded!), and both tiers have inner nylon bushings and memory locks fitted to the tubes.

The cymbal tilter gear is toothless, allowing micronic adjustments. Like the snare stand, it has a large handle for locking, which can be disengaged and rotated to keep out of the way of the cymbal. Another feature of the stand is found at the cymbal mount cup, which is unique to DW. The tilter post is threaded to accommodate a rotating sleeve that rides up the post, locking in place with a drum key to adjust the space between the two felt washers. The cymbal can't be tightened down excessively this way (good), and the "play" can be adjusted (better!). The stand is rather expensive (\$198.00), but it's ingeniously engineered and incredibly sturdy.

DW's popular Turbo 5002CX double bass



drum pedal continues to be refined. I originally reviewed the pedal back in October 1983, and since that time, all adjustments are now drum key-operated, the connector has been changed to an inner oil-flow universal joint, and the support plates are a bit different. In general, it's even better than it was before, and that was hard to top! The 5002CX is the king of double pedals—smooth, precise, and reliable.

continued on page 100

Two-Handed Riding

MUSIC KEY

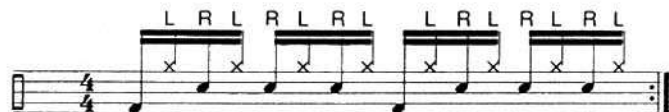


On Steve Gadd's first instructional video, *Up Close* (DCI Music Video), I was delighted to see him begin his second solo with a pattern that I had seen him play live a number of times. It consists of a basic 2 and 4 on the snare drum, and 1 and 3 on the bass drum. The ride, however, incorporates both the hi-hat and the bell of the ride cymbal in a most interesting and unusual manner.

While the left hand stays on the hi-hat, the right hand plays between the cymbal and snare drum. This can best and most easily be understood by first combining these parts into an overall rhythm pattern played with the bass drum and snare drum only:



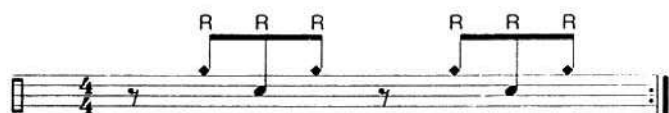
The next step is to move the left hand from the snare to the hi-hat:



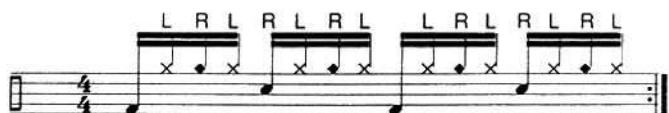
The next shows the rhythm you are now left with on the snare:



Now all that remains to be done is to divide this rhythm between the bell of the ride cymbal and the snare, in this manner:

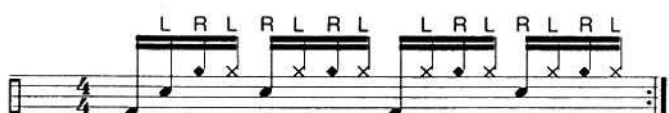


Here then is a beat that has the left hand playing the hi-hat on all the "e"s and "a"s, and the right hand playing the ride cymbal on all the "&"s while also going to the snare drum on 2 and 4:

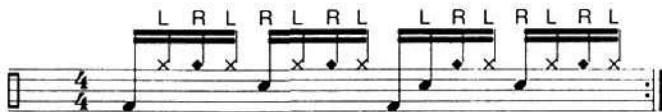


Before you proceed, practice this pattern until you have a good feel for it and can play it comfortably. If you record yourself, you'll notice on playback that it gives the illusion of two rides going on—one playing "&"s on the cymbal and the other playing 16th notes on the hi-hat. Pretty tricky, yet effective. Now let's see how the beat might be elaborated on.

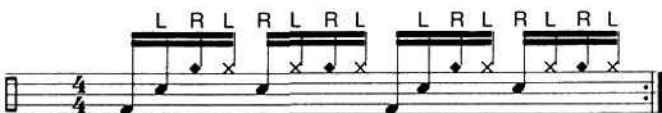
Moving the left hand from the hi-hat to the snare drum at a few specific points in the bar, without changing the rhythm, can help make this more interesting. First, let's try it on the "e" of 1:



Begin slowly so that you get a good sense of when the left hand moves to the snare and then back to the hi-hat. The "e" of 1 is a standard place to put in a funky snare accent, but the coordination in this context is a bit more complicated. Once you get it, though, you'll have no problem going on to the next example, which has the left hand moving to the snare on the "e" of 3:



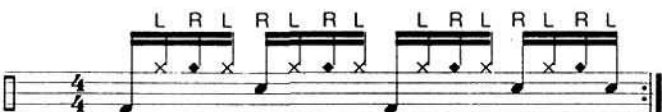
Now let's put the two previous examples together in a pattern that has the left hand moving to the snare on the "e" of both 1 and 3:



That having been done, let us now move the left hand to the snare on the "a" of 2:



And then on the "a" of 4:



And then the previous two examples in one pattern:



The next few patterns are combinations of those ideas we've just covered. Start slowly and bring up the tempo as you become sure of the movement of the left hand between the hi-hat and snare. First, we'll move to the snare on the "e" of 1 and the "a" of 2:



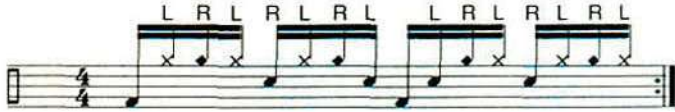
Then the "e" of 3 and the "a" of 4:



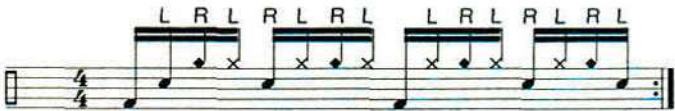
A quick word on the next pattern. The "a" of 2 and the "e" of 3 is a beat that has us playing two consecutive left-hand notes on the snare. Be sure to get the left hand back to the hi-hat on the next

by Howard Fields

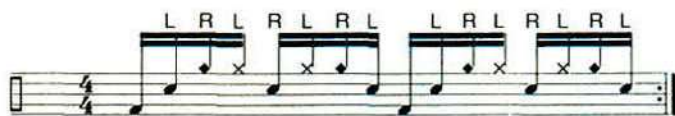
left-hand count, which is the "a" of 3.



The same applies when you move to the snare on the "a" of 4 and the "e" of 1:



Now combine examples 12 and 13 into one pattern:



There are, of course, other points in the bar where the left hand can move from the hi-hat to the snare. Play around with this two-handed riding technique, and I'm sure other combinations, ideas, and applications will occur to you. There really is a great potential here, so see what you can come up with.



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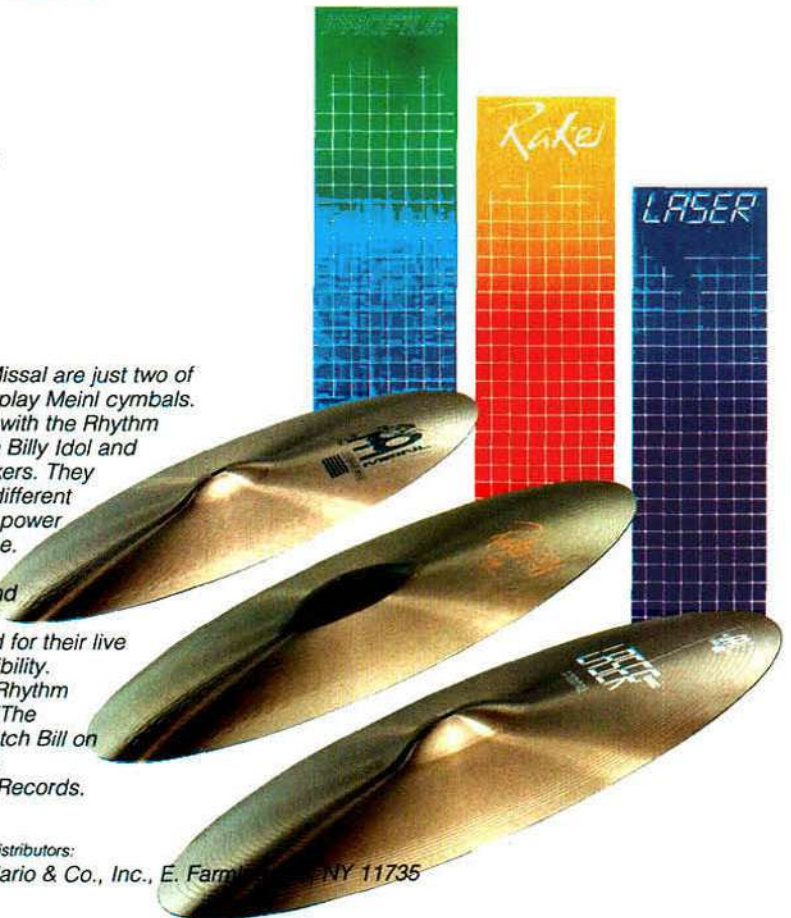
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by Larry Nolly

Taking The Mystery Out Of Tuning

Tuning drums is very personal. The way a drummer sounds has a lot to do with how his or her drums are tuned. And while there is no one "correct" way to tune drums, there are certain guidelines to follow that will ensure they sound as good as possible. These guidelines are simple, basic rules that can be easily mastered with practice. The more you do it, the easier it becomes—and the better your drums will sound.

Getting The Head In Tune With Itself

For a double-headed drum, the drum should be placed on a surface that muffles the side of the drum not being tuned. I usually use my throne or the floor. If you want, you can simply place your hand on the opposite side to muffle it. The reason for this is you want to hear just the head you're tuning, not the whole drum; that will come at a later stage in the tuning process. For a single-headed drum, placing the bottom on a surface to stop the flow of air coming out the bottom will provide the same results as if it were a double-headed drum.

Start with lug 1 and tighten it 1/2 turn (see Diagram 1). Go to lugs 2, 3, 4, etc., and repeat the 1/2 turn in sequence. Follow whichever pattern in the diagram has the same number of lugs as your drum. Each time you go completely around the drum, tap it with a stick about an inch from the rim. When the sound turns to an actual tone you should decrease the amount of each turn of the drumkey about 1/8 turn.

Now the real tuning begins. Follow these steps for each tom.

1. Tap the drum about an inch from the rim at each lug. You should start at one spot and move around the drum in either a clockwise or counter-clockwise direction; it doesn't matter.

2. Listen for the pitch at each lug. It's im-

portant that you tap lightly and that the room you're in is as quiet as possible.

3. Find the lowest-pitched-lug and tune it up to the others. Two cautions here: A. Sometimes when you tap at a lug and it's not the same pitch as the others, the cause is not always that lug; occasionally it's the opposite lug. You may have to experiment. B. As you tune one lug, the sound at the other lugs will change. So once you've brought the pitch up to what you thought was the pitch of the others, you may have to tap around the drum again to match the pitch.

4. Repeat steps 1 through 3 until the pitch at all the lugs sounds the same. Soon the drum will be "in tune with itself."

An alternative way to hear just the head and not the entire drum is to lightly touch (but don't press) the center of the head. The biggest problem with this method is that you can actually change the pitch of the head just by pressing too hard. Also, if you are tuning after playing your set, there's the possibility that you've lost some of the sensitivity in your hands. This might cause you to use different pressure on the head at different times, yielding poor results. This is the best method for tuning single-headed drums while they are on the tom holder.

Now that the head is in tune with itself, you want to ensure that it is seated and stretched correctly. First, make sure the drum is supported properly (on the floor or the throne, not on the tom-holder). Use the palm of your hand and press hard in the center of the head. Then release the pressure and do it again. Don't worry if it sounds as if the head is breaking. The sound you hear is the head stretching at the flesh hoop. Now recheck your tuning and press down on the head one more time. Then retune. At this point, the head should be properly stretched and seated.

Finding The Proper Tension

To find the proper tension or range of a drum you must find the mid-range for that drum with the particular head combination being used. Depending on the head combination, each drum may or may not have a different range. The step-by-step process for finding a drum range is summarized below.

1. Make sure that each head is in tune with itself and both heads are tuned high.

2. Loosen each lug 1/8 turn. (You can do this in a circle instead of opposites.) After loosening all the lugs, press in on the head using light pressure with the palm of your hand. This will help stretch the head evenly. Check to make sure the head is still in tune with itself. If it is not, retune the head.

3. Listen to the drum's pitch. To do this, pick up the drum by the rim on the top side of the drum and strike the head with a stick. The bottom head of the drum should not be too close to any surface that may restrict the sound (such as the floor).

4. Turn the drum over and repeat steps 2 and 3.

5. Repeat this process until the sound starts to resonate (sound of drum prolonged).

6. Continue steps 2, 3, and 4 until the drum starts to lose the resonance and pleasant tone.

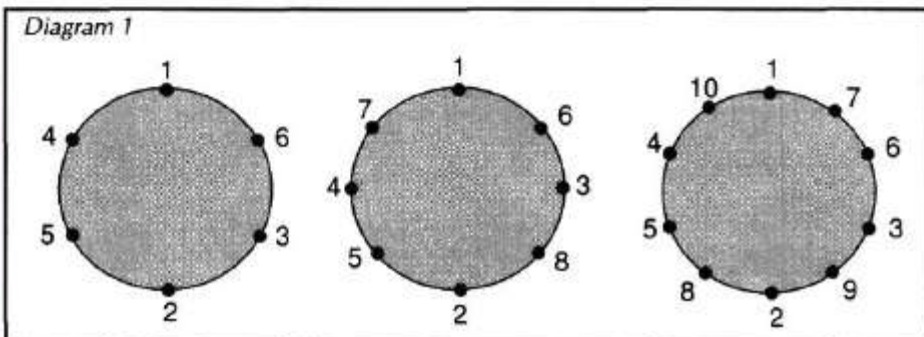
7. Bring the heads up in pitch a little. Make sure each head is in tune with itself.

After doing steps 1 through 7, the drum should be at its low mid-range for the particular head combination on that drum. Note that the mid-range may not be the middle pitch of that drum. To find the low-end or the high-end range of the drum simply loosen or tighten the lugs in the same manner as described above. (Note: Step 3 is the most important step. You decide when the drum sounds too low or too high. You decide what range you want for each drum. The harder you hit the drums, the more leeway you have at the low end. If you play softly, you will probably want to use the high range.)

Relative Tension

The phrase "relative tension" refers to the relationship between the tension on the top head and the tension on the bottom head. If your toms (mounted and floor) have only one head, then you can skip this section. Also, because snare and bass drums have unique sounds, this section does not

Diagram 1





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Since there are only two heads on the drum, there are only three possible relative tensions: both heads the same, top head tighter than the bottom head, or top head looser than the bottom head. Each of these relative tensions has its own characteristics. If both heads are the same tension, the drum has a wide open sound (except when tuned high, in which case the sound is tight with an after-ring). The drum will resonate with a constant tone. It's very difficult to get both heads exactly the same tension.

If the top head is tighter, you will get a good stick response with crisp attack, unless the drum is tuned low mid-range or lower. A full, deep sound can be achieved if the bottom head is fairly loose. If the top head is looser, the drum will have greater projection and a fatter sound. It is also possible to achieve a pitch-bend effect. Pitch bend is the pitch of the drum changing to a lower tone as the drum's sound sustains.

You must be able to determine each head's basic pitch in order to determine relative tension. I have seen many drummers hit the top side of the drum to hear that head, turn the drum over and hit the bottom side to hear that head, and then say, "They sound about the same." Of course they sound about the same. You're hearing the whole drum, not the individual heads. To hear each head, make sure the one you don't want to hear is muted. Go over to your drums right now and listen to one of them. Pick one of the mounted toms. Tap the top head lightly with a stick. Tap the bottom head lightly. They probably sound about the same pitch but with different tone qualities. Now put one hand on the bottom head and tap the top head near the rim (about 2 or 3 inches in) lightly with a stick. Next put one hand on the top head and tap the bottom head near the rim. In all likelihood each head sounds different.

The combination of heads can affect the relative tension. If you start with a drum that has both heads evenly tensioned and:

1. A thicker head on top, it will have the same tonal characteristics as a drum having both heads the same weight and the top head looser than the bottom.

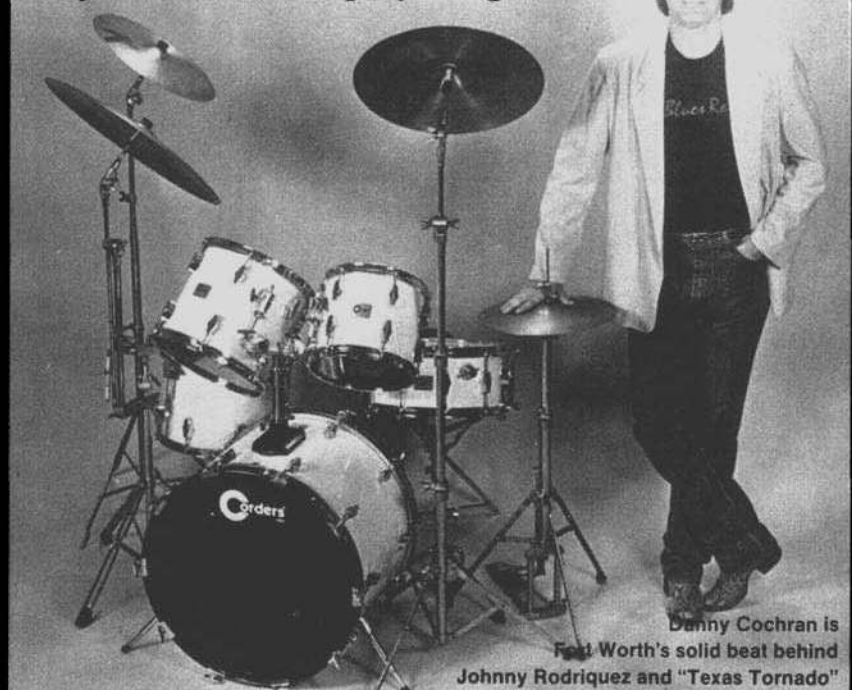
2. A thinner head on top, it will have the same tonal characteristics as a drum having both heads the same weight and the top head tighter than the bottom.

Bass Drums

The bass drum is the heart of the music. You don't just hear the bass drum, you feel it. It thumps in your chest if it sounds right (at least in rock music). It gets the audience up and dancing. If you want to hear a great-sounding bass drum, go into any disco and listen to the first instrument you hear. I guarantee that instrument will be a bass drum.

Depending on what kind of music you're playing, you may not want a thumping bass drum, so you must decide what sound you want. Bass drums have three basic ranges:

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high, medium, and low. Each of these ranges can be wide open, slightly muffled, muffled, or dead.

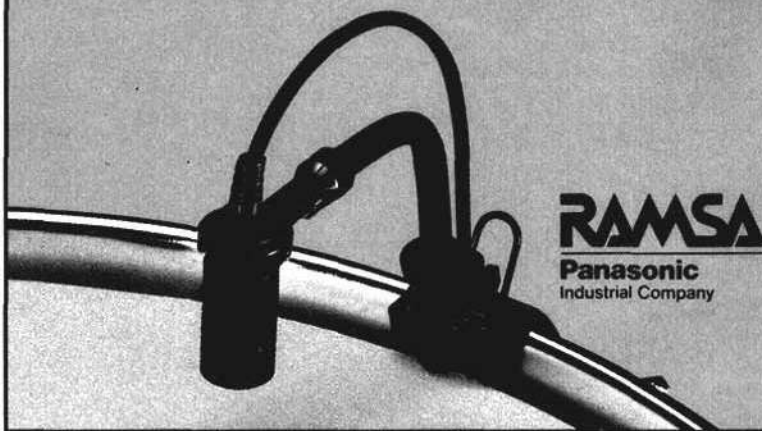
It's fairly easy to tune a bass drum high or medium. If, however, you want to have a low, deep sound, you may have to use a trick. When the batter head is at the point of getting wrinkles near the rim, the sound will start to get "flappy." If you lower the pitch much more you will lose all tone. What you can do is to put a strip of foam all the way around the inside of the head at the point where the head and shell meet. A few companies make a product just for this purpose. If, however, you want to do this yourself, use weather stripping. It has adhesive on one side so it will stick to the head. The foam eliminates a lot of the high-end tones produced when the head is hit. By eliminating these high-end tones, the drum sounds deeper and lower. The more foam used, the fewer high-end tones. If you use too much foam, however, the drum will lose all tone. You may also experiment with the placement of the foam. It doesn't have to be right at the shell; it can be in a little. Two cautions here: Once the foam is on the head, it's there until you rip it off. If you decide you don't like the foam, some of it may remain when you rip it off. And, depending on the size and placement of the foam, the "feel" of the drum may be different.

An unmuffled drum will sound wide open. The tones from an unmuffled drum will carry a great distance, but these tones usually aren't acceptable for a bass drum. A bass drum tone should be more like a "thump" than a "boom," except when being used in either a marching or classical context. When a drum is slightly muffled, the sound carries and the tone is more like what a bass drum's should be. The most common methods of slight muffling are described below.

1. Place a felt strip on the batter side approximately one third of the way up from the floor, parallel to the floor. You can experiment by moving the felt strip closer to the floor for less muffling effect. The felt strip should be about two to three inches wide and as thin as possible. Never place the felt more than 1/3 of the way up, and always use the bottom third. This will eliminate the chance of the foot pedal beater making the felt flap. The felt should be placed on the inside of the head. To do this, lay the drum down so the head that you're putting the felt on is facing up. Remove the head. Place the felt across the drum at the appropriate position and then place the head back on the drum. There will probably be several inches of felt left over on each side. As you tension the head, gently pull on the leftover part of the felt on both sides to make it tight against the head. Once the head is completely tuned, make sure the felt is not slack. It must be right up against the head so it won't flap (see Diagram 2).

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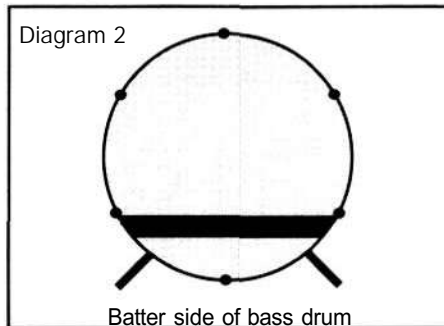
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Simon, during a clinic performance.

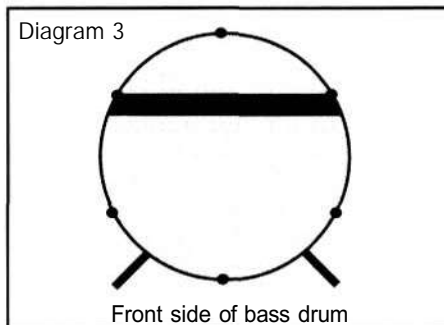
Diagram 2



Batter side of bass drum

2. Place felt strips on both heads. The only difference here is the placement of the felt on the front head. I use the same system here as when muffling the batter side head, except I use the top 1/3 of the drum (see Diagram 3).

Diagram 3



Front side of bass drum

3. Place a small pillow or a sheet folded up in the drum. The thicker the material, the greater the muffling effect.

4. Attach foam to the head at or near the shell. The more foam you use, the greater the effect.

5. Line the entire inside of the drum with foam. The thicker the foam, the greater the effect.

For a drum that's to be muffled more, or even dead, simply use any combination of the methods described above.

Hole In Front Head

Many drummers cut holes in their front heads. There are various reasons for this. Some just do it because they have seen other drummers do so. Most, however, cut holes because they know holes affect the drum's sound. The various hole sizes and their effects on a drum's sound are summarized below.

1. Small hole (three to four inches in diameter): A hole this size is usually placed about halfway between the rim and the center of the head. It allows a lot of air to escape, but because it's small, the head still resonates. As a result, the drum sounds as if it has a full head on the front, but without the "boing" sound usually associated with a full head.

2. Medium hole five to ten inches in diameter: You can place a hole this size in the center of the head. A medium-sized hole will start to restrict the front head from vibrating and cause the sound to be "tighter" and higher in pitch.

3. Large hole (more than ten inches in diameter): As the hole gets bigger and big-

ger, the sound opens up, the pitch lowers, and the drum's attack increases.

4. Full cutout: If you don't want a front head, instead of removing it, cut away most of it, leaving just enough to keep the rim on the drum. This will help keep the drum round. You may want to put a support bar in the drum if there is a lot of weight from the toms or anything else mounted on the bass drum.

Finally, a drummer may cut a hole in the front head to allow access to the inside of the drum—for a mic, pillow, etc.

If you do put a hole in your bass drum head, you may notice a change in how the drum feels when you play it. When there is no hole in the front head, the only place for air to escape is through the air hole. The amount of air escaping from the drum changes drastically as soon as you make even a small hole in the head.

Some of these other methods of muffling may also make the drum feel different. The most common complaint is the way the beater of the foot pedal bounces on the head. It seems as if you get two quick bounces even though you only want one. A simple remedy is to put something in the drum that touches the batter head. The lighter it is—for example, a thin sheet—the less effect it will have on the sound.

For quick adjustment to tones, you can loosen or tighten the top two tension rods on the batter side. This technique is typically used in playing situations when you need different sounds for different songs.

Always keep in mind that the bass drum is the lowest-pitched drum in the set. If the floor tom sounds lower, something is wrong. Either the bass drum is too high or the floor tom is too low. When you listen for pitch, don't be confused by the tone. A floor tom will probably have more resonance than the bass drum, and sitting at the set, it may sound lower. If you're not sure about the pitch, have someone hit the drums while you listen at a distance of five to ten feet in front of them.

These guidelines should help you find that sound that you can call your own—your trademark. The key, as with anything, is practice. Remember, the more you do it, the easier it becomes, and the better your drums will sound.

Excerpted from *Drum Tuning* by Larry Nolly, published by Drumstix Publishing.



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by Peter Erskine

Where's The Ethos?

ethos (noun) (Gr. ethos, disposition, character: see ETHICAL) the characteristic and distinguishing attitudes, habits, beliefs, etc. of an individual or of a group.

When listening to music, whether of my own making or someone else's, I find myself looking, more and more, for those distinguishing moments and features that describe that music (and musician) as coming from some particular place. That language of the musician, music, conveys each musician's own history. Or does it?

Every person has a story to tell. Some stories are more interesting than others, and some people may have a better delivery, but, if the effort is made, then at least the musician has attempted to communicate to his or her fellow beings. I can't help but feel, however, that many of us don't take advantage of the opportunity to really say something on our instrument. In other words, we might mark the passing of time with, well, just time.

After all of my emphasis in past writings and presentations about the virtues and necessity of good, solid, simple time-keeping, then what am I talking about now, and why?

Good, basic time-keeping is important, and it is certainly the best place to start when drumming. But there can be so much more to it than just that. By "so much more," do I mean that the drummer necessarily play any more in a given piece? No. I would hope, though, that the drummer will attempt to put every bit of his or her energy, concentration, taste, and effort into the music. Every time.

Talking about this with pianist and good friend Don Grolnick (a musician whose taste, restraint, and common sense I implicitly admire and trust), he shared with me a tenet that he had set forth in a lecture given to students of North Texas State University while he was guest-lecturing there. Not assuming a judgmental point of view, Don chooses to offer the students of music (as we all are) the concept of "competing thrills."

There are many different types of thrills that music can bring to us. Perhaps the most powerful one is when we are young and first thrilled by music—that incredible, magical moment when we realize that this is something that will have to be a part of our lives forever. Another thrill is when we first pick up the instrument (or, in the drummer's case, a pair of drumsticks), and begin to play. There is the thrill of acceptance (or of being noticed by the opposite gender). And, while learning our instrument, there are more thrills each step of the way, like taking down (transcribing) someone's solo,

and getting it right, or coming up with our first very own lick. As we start playing more and more in public (professionally), there is the thrill when something we've done gets a good audience reaction or response. That particular thrill can be in competition with another thrill that can be gotten by playing what the music begged for: answering the highest call of music, in other words.

Music being a creative art form, this is not such a simple task, however. In order to have those moments to feel that you have really played the music, you must be open to the possibility of making mistakes. Little ones. Big ones. But those mistakes are, I believe, noble ones, if made in the pursuit of exploration of your art. A musician who is a good example of this pursuit is saxophonist Wayne Shorter. Don and I have both been struck, watching Wayne play, with how he seems to really be with the "present"—looking within and exploring, laying himself open to what occurs to him. Wayne's playing (in other words, his improvisation) may have breathtaking moments, as well as some moments where things are not so "impressive." The overriding impression, however, is that of Wayne's patience, maturity, and excellence. In other words, each solo is not a virtuoso display—rather, it can be an exploration of a particular thing. Wayne takes a thematic idea and develops it. To me, he is like a dancer when he plays.

In a treatise such as this, I must ask the question and then analyze the result. I am not so sure that, for many musicians, this is necessarily such a conscious process. I would ask that you occasionally think about it, though.

Another quality of this intense, personal involvement with music that I've seen Wayne exhibit is the single-minded pursuit of that musically thrilling moment, or event, without the awareness of the audience or its reaction. Contrary to some other musicians (too many now, I'm afraid) who are playing to their audience, fully conscious and expectant of the audience's reaction, players who follow their musical heart full, I believe, the calling that music made so deeply to them when they were young.

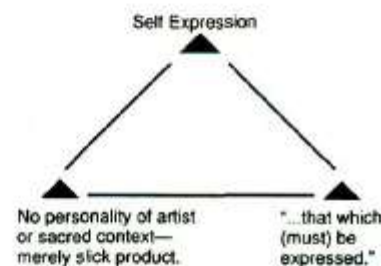
So, the main "competing thrill" that Don Grolnick talks about is this: Don discovered that he had a few licks in his repertoire that could be done impressively. There was always a positive listener response. He opted for the "higher road," trying to focus his skills and choices towards the more musical end. After a while, Don couldn't even appreciate that lesser thrill of the audience's applause for those few licks when

he did play them. Subsequently, he started to remove those elements and devices from his playing.

I think about these things. The opportunities to be musical are always there; it's just a matter of training oneself to see (and hear) them—taking the time to smell the roses. Musical discipline and esthetic pursuit: It's a rewarding way to play the drums. And, ultimately, it is a revealing way to play. Because then I think that it is impossible to approach your music as a "product." Rather, it is a highly personal art—one which, when you are honest with yourself, cannot be thought of (certainly not first) in commercial terms. A refreshing thought in these times, no?

Here's another viewpoint, courtesy of a gentleman named A. K. Coomaraswamy. He was an art historian and curator at the Boston Museum of Fine Arts (from the years 1917 to the early '40s), whose writings have been influential in the art world. As opposed to the concept of the artist seeking to realize the maximum of self-expression (and, by the way, ego), he felt the following way: "The free man is not trying to express himself, but that which (is) to be expressed...it is never Who said? but only What was said? that concerns us." There are obviously good examples of this sentiment to be found in Zen and anonymous religious art.

This presents us with a triangle of esthetic choices and guidelines:



I know which sides of the triangle I'd like to lean towards. How about you? I would be delighted to read your comments. Please write to me c/o MD, on this, or other matters. In closing, allow me to present a quote made by another gentleman from the art world, for you to put in your pipe and smoke, as you please...

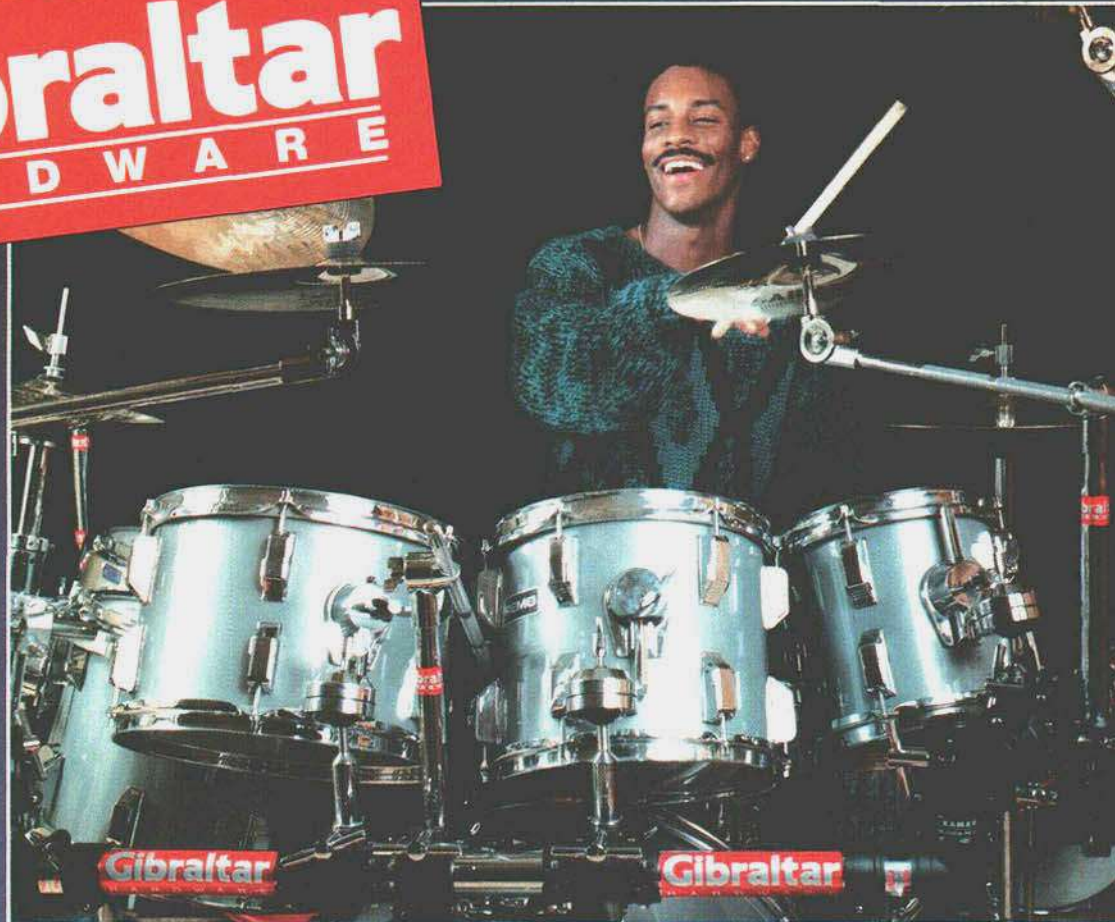
"It took me four years to paint like Raphael, but a lifetime to paint like a child."
—Pablo Picasso

Future columns: honest-to-goodness paradiddles, and beats that sound good! Thanks for reading.

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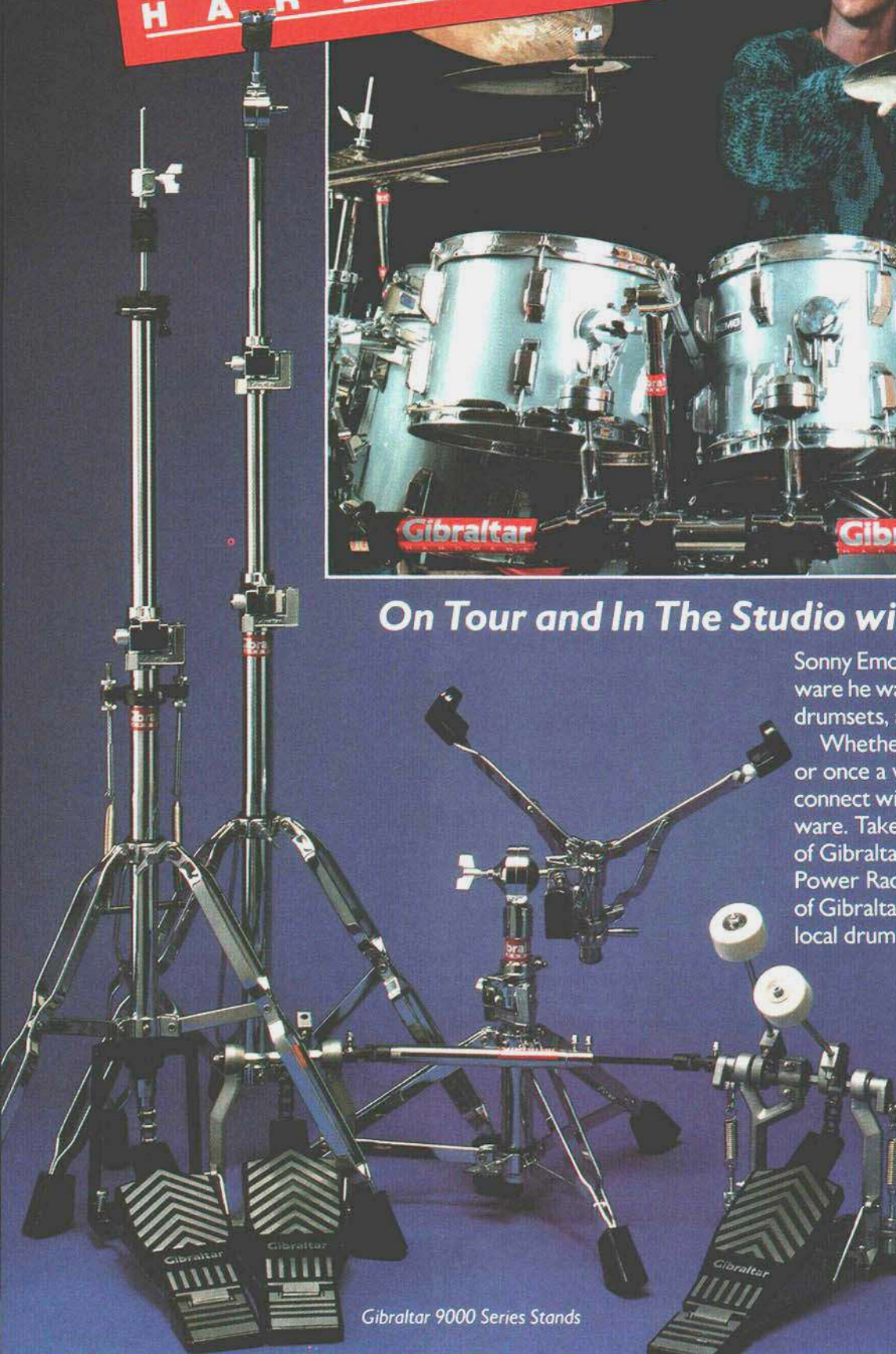
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one intricate rumble of sound. I try to take that rolling sound and then develop distinct motifs on top of that. It's a challenge, having the rolling thing going, and then having the bass drum play a rhythm on top of that, and then play accents between the hand and foot simultaneously."

And if that's not enough, DeJohnette will often keep the pulse going with his left foot crashing the hi-hat cymbals together, so as not to interrupt the cymbal color when he comes off the ride to play the toms. "Sometimes I'm not even aware that I do that," he says when I point it out. "I just hear the continuity. Other times, I'll just keep the pulse going somewhere else. I'll move it around to different components so that you always feel the groove. So even when I'm fragmenting, there's always some connection. It's never just random, not making sense. In the book I wrote with Charlie Perry, *The Art Of Modern Jazz Drumming* [distributed by Hal Leonard], I deal with my concept of moving rhythms around the kit."

"But getting back to Elvin," Jack continues, "he and Tony Williams both influenced me around the same time, because both of them were doing highly individual things at the same time—Elvin with Coltrane and Tony with Miles. I took the preciseness of Tony and fused it with the looseness of Elvin, and came up with Jack DeJohnette."

When discussing influential drummers with DeJohnette, it's impossible to not bring up Jo Jones. During the last years of Papa Jo's life, Jack was one of his most active supporters, starting a fund to pay his medical costs, giving him a set of drums when his were destroyed in a fire, and generally caring for him in a variety of ways. "Unfortunately," Jack says sadly, "I didn't get to know Papa Jo personally until near the end of his life. I had met him once when I was playing at a club. I was taking a solo, and I opened my eyes and Papa Jo was standing right over me staring into my face." DeJohnette cracks up at the memory. "You can imagine how I felt! I didn't know if it was approval or disapproval. But later a friend of his told me that Papa Jo liked my touch on the cymbals."

"He was an extremely musical drummer. He loved the music and cared about it, and he was definitely contemporary in what he heard. He always had great time, and he had that finesse. He was one of the few guys who could play a roll with one hand. He was quite aware of the whole orchestra, almost to the point where he would drive people crazy because he would be telling them what they should be playing."

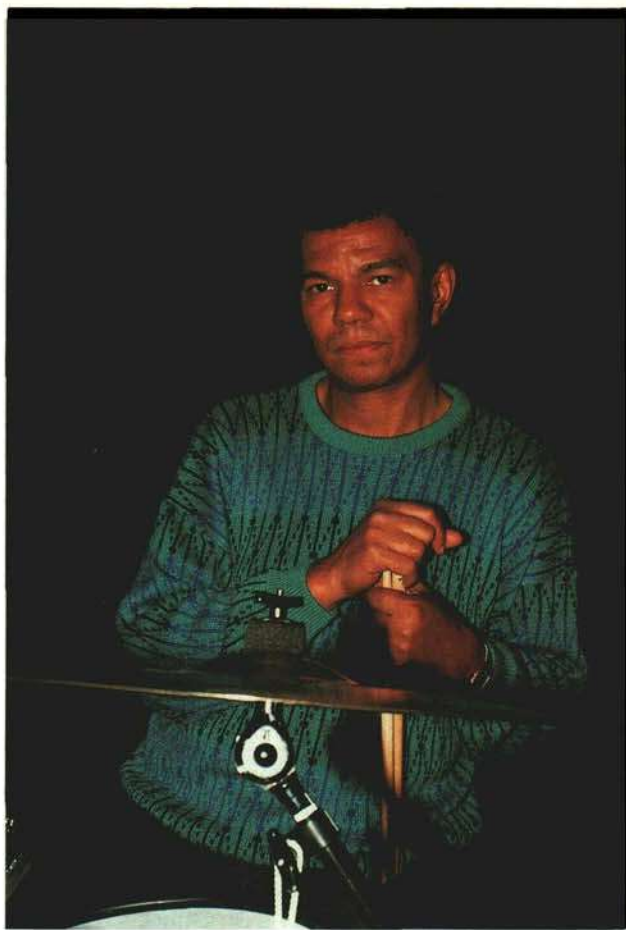


Photo by Rick Malkin

"When I play music, I try to play ideas. I'm not concerned with what rudiment I'm going to use or what pattern I'm going to play."

And a lot of times he was right," Jack laughs.

"Aside from being a drummer, he was an inspiration as a human being. He could be hard to deal with, but he really cared about people a lot. He helped a lot of guys get gigs, and he would help them out when they had personal problems. He would always tell people, 'Say your prayers and take care of your family.' When I think of Jo, I think of his smile. He gave us a lot."

Another drummer that DeJohnette has tremendous respect for is Max Roach. "Yeah, now Max," DeJohnette says. "He was a pioneer in the sense that he became socially and politically involved with the injustices he saw with black musicians and music. He also made it clear that the drums were a musical instrument, not just something to bang on. He got involved in the academic aspect and studied composition, and he has written string quartets and ex-

tended works. He's also very open; he's taken a lot of interest in the rappers, and he's very interested in what's going to develop out of that in terms of both poetry and rhythm."

"I have total respect for him as a musician. He can play the fastest tempos," Jack laughs. "It was a challenge for me to learn to play that fast. Another thing about Max is his sense of composition. One thing they always said about Max is that you always know where he is in the tune because he always plays the form of the piece. He is a composer, and he has transferred that to the drums."

In fact, that is something that DeJohnette is often given credit for as well. Peter Erskine often cites Jack as a good example of someone who composes at the drumset. "Yeah, that's how I do work," DeJohnette agrees. "I create a composition. I take a motif and work with it, put it through the wringer, turn it around, and see how many ways I can do it. I enjoy doing that at clinics. I'll start out with an idea—it might be a reggae feel, or something straight-ahead, or whatever—and I'll develop it, like variations on a theme. I go away from it and come back, go away and come back. And there is spontaneous composition there. In fact, drummers should be able to transcribe their solos, put titles on them, and copyright them, because that's what you are doing when you improvise: spontaneously composing."

Getting back to the drummers who inspired DeJohnette, Philly Joe Jones's name comes up. "Philly was a character. He had a lot of humor, like that thing he did about Dracula," Jack chuckles, referring to

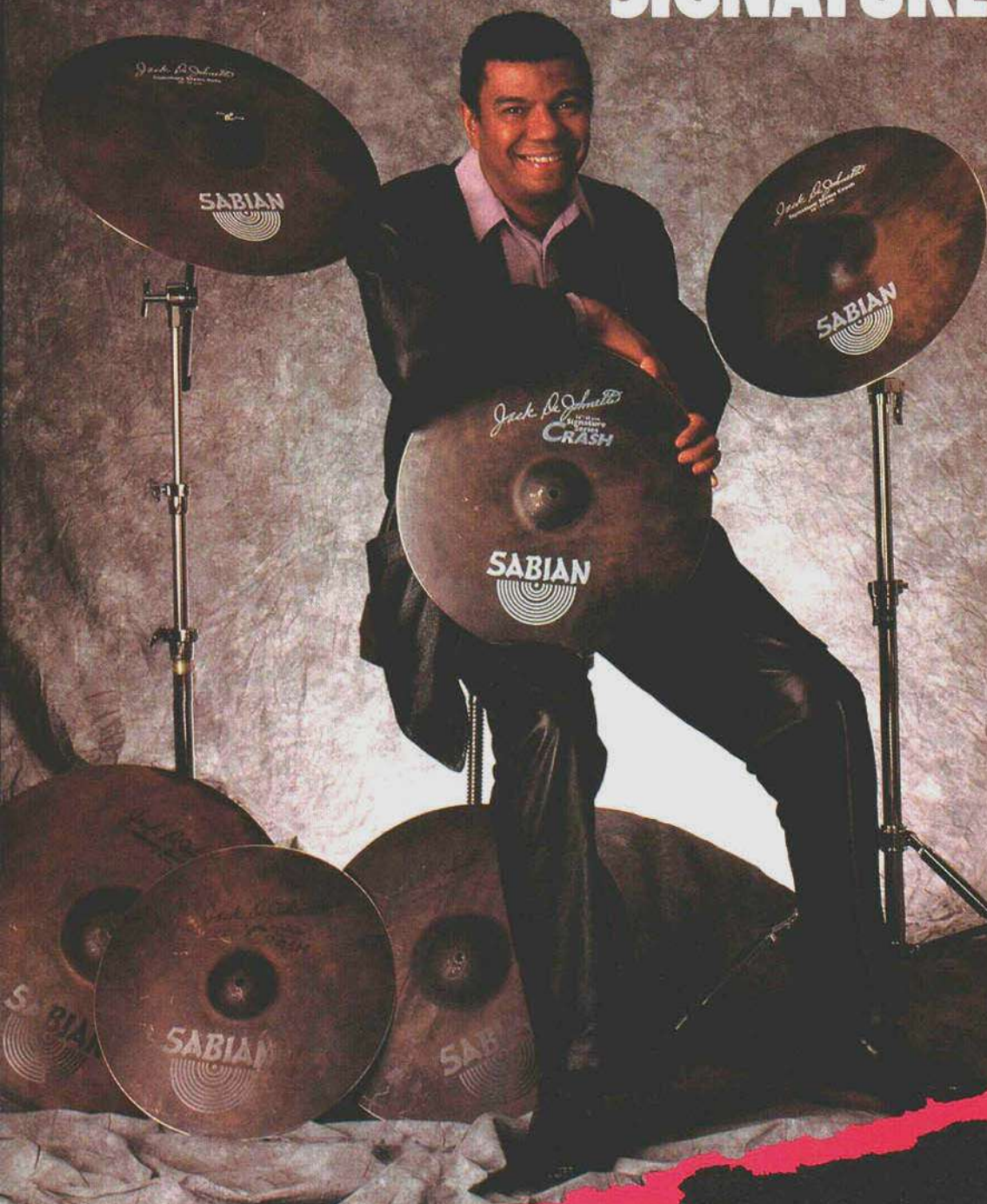
"Blues For Dracula," on which Philly Joe introduced the piece with a very convincing impersonation of Bela Lugosi. "A lot of times, he looked like he was sword fighting with the cymbals. He had a big sound; when he hit that snare drum you really felt it. Philly was great the way he utilized the rudiments and made them swing. I guess he was an extension of Papa Jo in that sense. Also, Philly was a pianist and he composed, so he really knew how to set up a composition. He was just so musical, and the way he swung! I used to practice to a lot of the Miles Davis records that Philly was on because his time was really great."

"You know," Jack says, "speaking of Philly and Miles, a lot has been written about how horn players and guitarists and pianists and bass players have turned the music around, but nobody has ever covered it from the drummer's point of view. I was talking to Max and Roy about this recently, and we'd like to get together and write a

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book about how the drummers helped shape the music. How Max and Roy made Bird play differently, how Sonny Greer changed Duke's direction, how Kenny Clarke and Chick Webb and Zutty Singleton put the emphasis on swing. Look at the effect Elvin had on Trane, but also look at the effect Philly Joe had on him, or Art Taylor, who gets left out a lot. Art Taylor was actually one of my favorite drummers because he kind of took Philly Joe and Art Blakey and rolled them up into a style of his own. He's got the press roll of Blakey combined with the technique of Philly—almost what Blakey would have sounded like if he'd had technique.

"So we'd like to cover the effect that the drummers had on shaping the innovators. Max and Miles; Jimmy Cobb and Miles; Philly and Miles; Tony and Miles; me and Miles; Al Foster and Miles—each one of us had a strong impact, and vice versa. I don't mean to say that it was one-sided. I'm just isolating it and looking at it from the drummer's viewpoint.

"There's Billy Higgins," DeJohnette continues, "who was a big part of Ornette's thing, and so was Ed Blackwell. They made that stuff swing. And Blackwell has that New Orleans thing. I love the stuff he does on his tom-toms. He's one of those drummers who always has a dialogue going, but it doesn't get in the way. Paul Motian is another one I like. I loved the stuff he did with the Bill Evans Trio, and I learned a lot from him in terms of a freer, more open type of playing. That trio kind of opened up the concept of the rhythm section, where the bass and the drums dialogued with the piano instead of just having to keep straight time.

"Milford Graves is another one of those real special guys who got his own thing happening. The first time I saw him play, I was blown away," DeJohnette laughs, going over to his drumset to act this one out. "He sat down behind the set like he was a clas-

"You play your part, and it's great playing, but who are you?"

sical musician," Jack says, sitting down with extreme poise and dignity. "And then, all of a sudden...." DeJohnette suddenly goes wild behind the kit, becoming totally animated, striking everything possible in a wild, random fashion. "He was totally free," Jack says, laughing, "But there was music happening. It was incredible.

"In the same vein, I guess, is Andrew Cyrille. He's an extremely talented composer and a very musical musician. A lot of people identify him with the free movement, but he's very well-rounded, and very into doing different kinds of things with the drums. Rashied Ali is another favorite drummer. He and I worked together with Coltrane for a week in Chicago, and I really got a chance to know him. A lot of people didn't understand what he was doing, but when I first heard him play with Coltrane at Newport, it just clicked. It was this multi-directional sound, multi-rhythms where he could play time or play free over it, but it was all based out of rudiments and time playing. I know what he's doing, but it defies breaking down into technical terms. You just have to hear it and feel it to appreciate it. He could really propel Coltrane to some other heights. One of my favorite records is *Interstellar Space*. There are a couple of drum solos on there that bring tears to my eyes. He gets that motion going—talk about that rolling sound! The last time I spoke with him he said he was playing electronic drums. Now that I'd like to hear."

Others that DeJohnette feels have contributed to the art of drumming are Victor

Lewis, Pheeroan akLaff, and Michael Carvin. "Joe Chambers is overlooked by a lot of people," Jack adds. "He's another one who is a drummer, pianist, and composer. And Don Moye brings a combination of things to drumming. Like Phillip Wilson, he has a drum & bugle corps thing, but he also plays exceptional hand drums, and he transfers that over to the drumset. He definitely hears some other things."

DeJohnette also has a lot of respect for some of the younger drummers coming up, as well as drummers from other areas of music than traditional jazz. One drummer he speaks highly of is Bill Bruford, who DeJohnette first met in the early '70s when Jack's band Compost shared some dates with the original version of Yes. "I like Bill; he's a good musician. He went his own way and has been very successful. Bill was the first rock drummer I heard who didn't put tape all over his drums," Jack recalls. "He had that open, ringing snare drum, which I'm sure must have driven engineers crazy, but he fought for that. But Bill always heard something different.

"See," Jack continues, "I would consider Bill to be from that same tradition, because he is very aware of people like Philly Joe, but he transferred that over to pop. He has really developed his jazz thing, and he's combined it with his fusion/pop/King Crimson stuff, and he's integrated all of it into his Earthworks band." Indeed, Bruford likes to combine things in ways you wouldn't expect. I tell Jack about an early Simmons demo I attended where Bruford performed Max Roach's "The Drum Also Waltzes" on an electronic kit. Jack nods and says, "It's interesting how some people can take stuff from that tradition and transform it into something that may be totally unrecognizable.

"Terri Lyne Carrington came through the traditional line, you know. When she was nine, ten, eleven years old, her teachers were people like Papa Jo, Max, and Roy.

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But she's also a child of the '80s, so pop music and rock and reggae and electronic music are all part of her environment. She can encompass that entire spectrum from straight-ahead jazz to pop, and she is also singing and composing.

"Peter Erskine is another one who is coming up with a nice direction. Smitty Smith and Jeff Watts are also in that group, but again, the direction is no longer limited to straight-ahead jazz. I mean, there are people like Wynton who choose to only do straight-ahead jazz out of that tradition of Miles—or rather, out of a specific period of Miles. Miles left that long ago. For people who choose to do that, there's nothing wrong with it. But there are also influential drummers of their day—like Gadd or Vinnie Colaiuta—who made a choice to play pop music. The creative rewards are different, because with the exception of a few groups, you don't usually get the chance to improvise. But there is also an art to being able to play the same thing over and over and make it sound like you just played it for the first time."

Overall, DeJohnette is encouraged by the direction a lot of drummers are taking, and the increasing respect drummers are getting from the industry as a whole. "In the past," he says, "even though there were drummers like Philly and Max who were writing things, drummers were never really respected as composers the way horn players and pianists were. But that's all changed, and a lot of drummers are writing: Tony Williams, Billy Cobham, Peter Erskine, Terry Bozzio. Narada Michael Walden is a successful producer, Omar Hakim writes and produces and sings. Neil Peart writes most of the lyrics for his band. So it's a totally different ball game. Drummers don't have to see themselves as these narrow, one-dimensional people who just sit back there and play drums. Drummers are being accepted as innovators and composers, and as having an impact on the musical scene, from playing and interpreting to writing and

producing.

"So to be a drummer today, first you have to be abreast of all music: folk, jazz, country/western, pop, third world. Then you have to incorporate all of that and create your own voice stylewise as a player as well as compositionally. Drummers have realized that if they want to step out from behind that traditional image, then they also have to compose. It's much more complicated than it used to be. We're also

in the electronic age, where being a contemporary musician means that you are learning to use the computer. But we can use the computer to enhance what we do. Drummers can use sequencers to help them write their tunes and become better composers, and you can use them to incorporate percussion along with the drums. It's a lot to keep up with, but it definitely is the time for drummers to make their contribution."

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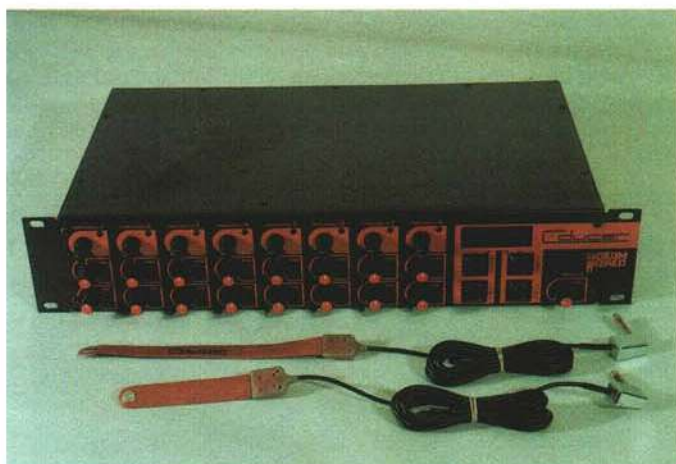


Photo by Rick Mattingly



Photo by Rick Mattingly

The Drum Wizard, by C-T Audio Marketing, Inc., is a unique product that performs three independent tasks at the same time. The Drum Wizard serves triple duty by acting as microphones for your acoustic drumkit, triggers for pre-MIDI drum brains (such as those made by Simmons, Pearl, etc.), and accomplishing trigger-to-MIDI conversions (for drum machines, samplers, synths, etc.). It can be thought of as a link between traditional acoustic drums and the advancing technological worlds of recording studios and electronic instruments.

The Drum Wizard system consists of a set of eight C-ducer tape mic's (six are four inches and two are eight inches long), the main processor brain with a detachable power cord, and assorted hardware and other goodies used to attach the tapes to the drums. It comes with a short (but very well-written) manual and a video tape that further explains how the Drum Wizard is used and operated.

The C-ducer tape mic's are perhaps the most important aspect of the Drum Wizard system. These are actually capacitance transducers, which differ from conventional microphones because they sense mechanical vibrations internally rather than reacting to the vibrations in the air. Because these mic's aren't affected by normal sound waves, they are immune to feedback problems and have minimum "bleed through." The tapes are virtually indestructible and

have a frequency response of 20Hz to 22kHz rated at less than 0.05% distortion.

The main processor is a two-space rack-mountable unit. The bright orange lettering and graphic designs show up well against the black case. All the ports on the back of the brain are clearly labeled and grouped into four main sections.

The bottom of the back panel consists of eight jacks marked "C-ducer IN," along with eight professional-style XLR audio-outjacks. These are balanced, line-level outputs designed to feed the C-ducer signals to an external mixing board. It should be noted that the output levels of these jacks are factory adjusted and cannot be altered from the front panel.

In addition to the individual line-level outputs, a pair of stereo outputs is provided. These are 600-ohm balanced outputs (although using a standard quarter-inch "guitar cord" will unbalance them) that can be used to send the mixed signal of all eight C-ducertapes to an amplifier. In order to get a mixed monophonic signal, it would be necessary to send all channels to the left side (for example) and use only the left mixed audio output to feed the amp.

By using this type of output system, the Drum Wizard is quite flexible in a live setting. The individual outputs can be used to feed a main mixing console for the house (leaving all the hard work to the sound technician) while the mixed audio outputs feed a stage amp or a monitor system.

There are four 5-pin DIN jacks in the back of the brain. Two MIDI-Out jacks send identical signals to any MIDI devices in your system. The theory behind providing two outputs is to avoid any delay that may be caused by "daisy-chaining" several MIDI sound generators. If you don't own a MIDI-Thru box, you can use these two MIDI-Outs as two separate (but identical) MIDI busses.

A jack for the Remote Access Pad (called RAP for short) lets the user plug an optional

foot-pedal system into the Drum Wizard. There are four different pedals contained in the RAP. Two are used for program increment and decrement and two are used to turn on or off the individual audio outputs or the MIDI outputs. During a live performance, these last two pedals can be used to adjust your amplified sound so that the audience hears only the MIDI sound generators, only the acoustic drums, or both at the same time—very flexible!

The final DIN plug included on the back panel is labeled "MIDI Cascade" and actually functions as a MIDI merge port. Signals coming into the machine by way of this port are merged with the signals generated by the Drum Wizard itself. The composite instructions are then sent to the MIDI-Out ports of the brain. Using the MIDI Cascade facility, it's easy to chain two Drum Wizards together or incorporate a multipad (like the drumKAT, Octapad, or Portakit) with the Wizard.

The front panel of the Drum Wizard consists of eight input channels, a master volume control, and a programming section. Each of the eight channels has three knobs that control the threshold, pan, and volume of the signal from the C-ducer tapes. The pan and volume settings affect the mixed stereo outputs only, not the individual outs. The programming section is composed of only four buttons (with a center indentation so that they can easily be pushed with drumsticks). A bright, three-number LED is your window into the Drum Wizard's inner thoughts.

Interfacing the Drum Wizard to your acoustic drums can be accomplished in several ways. The tape mic's can be mounted inside each drumshell by attaching the tapes to little styrofoam wedges that are provided. The wedges are then mounted to the shell, about one-half inch from the batter head. Another method (suggested for



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Drum Wizard

by Norman Weinberg

larger drums) involves suspending the tapes under the head by means of strong rubber-band-like supports. The supports can be attached to the lug nuts inside the shell, or if you prefer, with a set of "p-clips" attached to the lug or to the shell itself. The mic' cable is then passed through the air hole in the drum and out to the brain. If you don't have eight drums in your kit, the remaining C-ducer tapes can be mounted directly on the outside of a rim (for triggering sounds with a rimshot), under a cymbal, or even around a cymbal stand—offering a few new triggering surfaces.

Some things need to be mentioned about the placement of the tape mic's. First, the position of the tapes is critical in determining the type of sound you will hear. Generally, as the tape is moved closer to the batter head, it picks up more of the "click" sound when the stick strikes the head. Moving the tape further from the batter head offers more resonance. In order to get a clean trigger, the manual suggests that you place the tape close to the head. You may want to experiment for a while before you decide upon a permanent position for the tapes. Because the tapes receive vibrations along their entire length, you can often get the best of both worlds by attaching them at an angle, with part of the tape next to the head and part deeper into the body of the drum.

The adhesive on the foam wedges and the p-clips is very strong and tends to leave residue on the shell when removed. I would recommend using duct tape to attach the mic's to the shell while you experiment with different positions. After you are satisfied with the locations, use the supplies provided with the Drum Wizard for more permanent installation. It's also important to use the clips to secure the cable to the inside of the shell. Since the tapes are susceptible to mechanical vibrations, any drastic movement of the cable will result in unwanted sounds or triggers.

Speaking of permanent installation, an additional kit is available from C-T Audio that will connect the tape mic's to jacks mounted in the drum shell. Then, you only need to plug a cable from the drumshell to the Drum Wizard's brain.

Well, how does the Drum Wizard stack up as a microphone? I was impressed with the result. When comparing it to a moderately expensive (around \$150) dynamic mic', the Wizard won. By following the instructions and suggestions of the manual and video tape, I was able to get a more natural sound faster with the Wizard than with the microphone. The Drum Wizard delivered a full tone, plenty of resonance,

and a good solid attack. It's going to take a while to get all your drums wired up and ready to use, but it will be time well spent.

When using the MIDI features, you first tell the Drum Wizard what type of drum is connected into each channel. There are five different settings, from small toms to snare drums to bass drums. (I assume that there are some internal electronics that optimize each channel for the type of signal it is going to receive.) After adjusting the trigger threshold, each drum can then be set to fire any MIDI note number over any MIDI channel. In addition, you can set the note's length in five-millisecond increments from 5 milliseconds to 1.5 seconds



Photo by Rick Mattingly

(handy when using the Drum Wizard to fire synth sounds). Once you've settled on the notes, channels, and duration, you can save your program to any of 99 different locations. Even though there are only four buttons involved with programming MIDI parameters, the unit is a piece of cake to adjust.

One of the nicest MIDI features is called "program pairing." Pairing allows you to layer a second MIDI program over the first, above any programmed threshold. In other words, play softly, and MIDI messages from the first program are sent; play loudly, and MIDI messages from the second program are added. This is an effective method for stacking sounds on top of each other, and by programming the threshold, you can adjust this feature to your playing style. My only regret is that paired programs must be adjacent to each other, and configured in an even/odd arrangement with the even-numbered program on the bottom. In other words, Program 0 can pair with Program 1, Program 2 with Program 3, etc. There is no way to pair two non-adjacent programs (such as 3 and 7, 22 and 38, etc.) or, for that matter, to pair adjacent programs that start with an odd-numbered program (such as 1 and 2, 17 and 18, 25 and 26, etc.). This limits what is an otherwise tremendously useful capability.

While the C-ducer tape mic's are immune to feedback, they are not immune to errant vibrations that may occur on your kit. If you knock a drum with your hand or if one drum is too close to another, you

may get a few false triggers. There is a special "rejection mode" that can be used to eliminate any triggering problems. By increasing the value of this function, you make the drum less sensitive to outside interference. At first, playing very loudly on my floor tom would cause a soft trigger on my snare drum and one of my mounted toms. After adjusting the amount of rejection on those two drums, the problem was eliminated. To the Drum Wizard's credit, adding the proper amount of rejection didn't degrade the snare's dynamic sensitivity too much. I was still able to trigger MIDI sounds with all but the very softest strokes (much softer than I would normally play during a

live performance).

Overall, my impression of the Drum Wizard is very favorable. What could be improved? The knobs on the front panel of the Wizard feel a little flimsy. Not that they aren't high-quality components, but I like to sense some resistance when turning knobs—especially when adjusting something as critical as a threshold setting. The knobs on the unit I tested moved with the slightest touch.

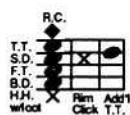
Since the operating system of the Drum Wizard is software-based (upgrades can be done by swapping out one chip), I would like to see the ability to pair any two programs together. While I'm thinking of it, being able to connect programs together into chains would be nice. Other than that, I have no complaints with the Wizards programming functions.

The Drum Wizard offers a super price-to-performance ratio. Eight mic's with a preamp and an eight-channel mixer, a trigger-to-trigger interface, and a trigger-to-MIDI interface could do the same job as the Wizard. However, I have doubts that they could do the job as well. Even though a dedicated trigger-to-MIDI interface or an eight-channel mixer would likely have more options and flexibility, the cost of all those individual components—not to mention the hassle in setting them up—makes the Wizard—at a retail price of \$1,495.00—a great value by comparison. If you trigger anything from your acoustic drums, give the Drum Wizard serious consideration.



Samba

MUSIC KEY

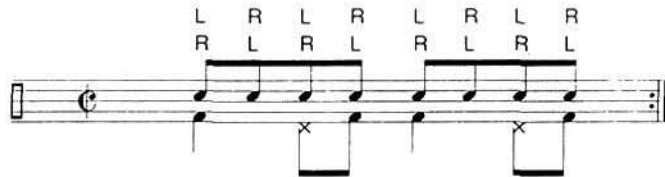


The exercises in this article are designed for drummers who want to develop the ability to play a jazz samba. The rhythms shown below are just a few examples of Latin beats commonly used by drummers today. Try all of these patterns at many different tempos, starting slowly at first. It is necessary to play the samba fast, but sacrificing evenness for speed is a waste of time.

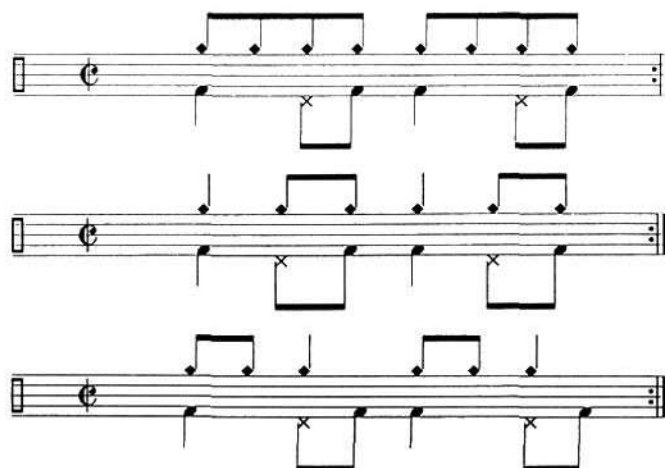
The first thing to learn when playing a samba is what to do with your feet. The following ostinato pattern is one of the most common.



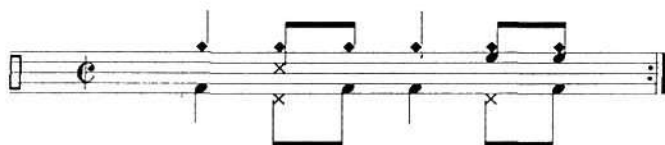
Now try playing alternating 8th notes on the snare drum over this foot pattern. Start with the left hand and alternate, and then try the same starting with the right hand.



The next three exercises have different cymbal patterns played over the same ostinato foot pattern. Make sure the cymbal is evenly placed over the beat.

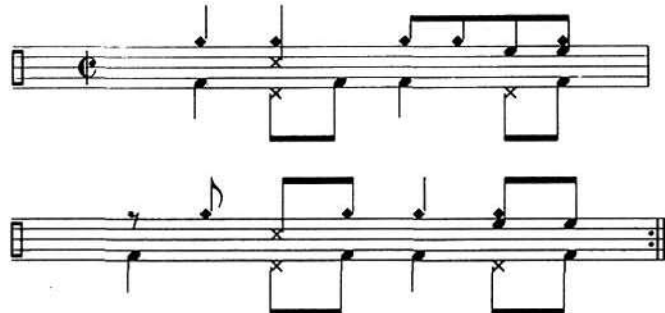


The following rhythm has a rim click on beat 2 and a small tom-tom played on beat 4 and the "&" of 4. You can play any cymbal pattern you want over this beat. A good exercise is to play syncopated rhythms on the cymbal. In Ted Reed's classic book, *Synco-pation*, there are several syncopated rhythms that work well for ride-cymbal patterns. Pages 37 through 44 work best.

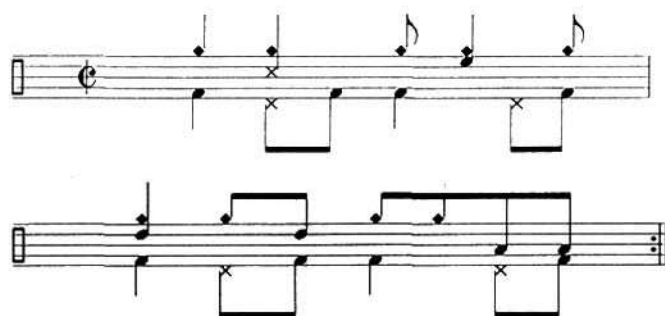


The next exercise has a more syncopated pattern, played over the left-hand part from the last example. Try playing it on the bell

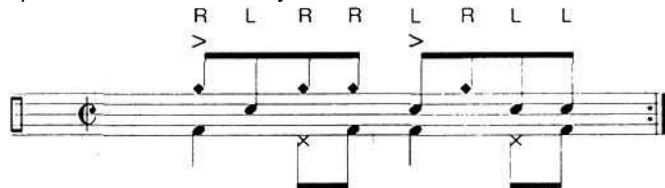
of a cymbal or a cowbell.



In the next beat, the left hand is in motion between the snare drum (rim click) and three tom-toms.



By using different sticking combinations, you can come up with many possibilities. Here is a sticking pattern that involves playing a paradiddle between the cymbal and snare.



The following beat uses a double paradiddle. It takes three measures to work through the pattern.



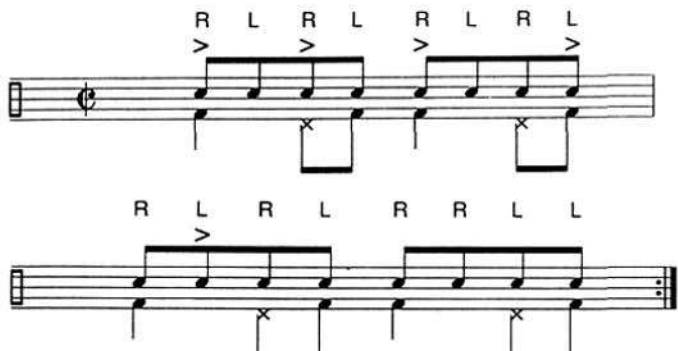
Grooves

by Grant Menefee

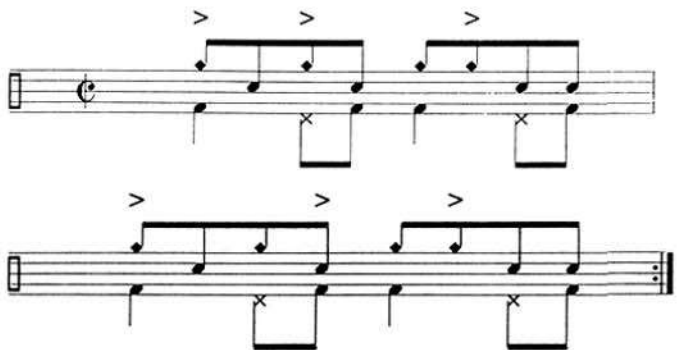
The accents set the groove on the next example. Try moving the left hand around the tom-toms.



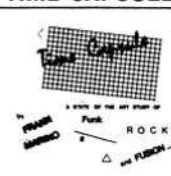
Try using brushes on the snare for this next beat. Use the slap effect for the accents.



The last exercises work great when the right hand plays the bell of the cymbal. The accents in these patterns are very important.



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by Joe Morello
Transcribed by Keith Necessary

Variations On Stick Control

The following exercises are variations on pages 5, 6, and 7 of Stick Control by George Lawrence Stone. In the single paradiddle example below (from page 5, exercise 5), every 8th note changes to a 16th-note triplet. Every right-hand note becomes a 16th-note triplet played with three rights. Every left-hand note becomes a 16th-note triplet played with three lefts. Play this exercise at about quarter note = 60. Practice all of the single-beat 8th-note combinations on pages 5 - 7 in this manner.

1

becomes

6

Here's another variation of this exercise using a different sticking. Every right-hand note now becomes a 16th-note triplet played with one right and two lefts. Every left-hand note becomes a 16th-note triplet played with two rights and one left. You can also accent the single note in each grouping. The example below is a variation on exercise 22 from page 5 using this technique.

Vary the dynamic level between the accented and unaccented notes: 1. Unaccented (p); accented (mf). 2. Unaccented (mf); accented (f). 3. Unaccented (mp); accented (ft).

2

becomes

6

If you find this tough to do at first, try playing the following exercises a few times before returning to Stick Control. Play them all without accents at first. Make sure each stick sounds the same, as though the exercise were being played with one hand. Then add the accent when you feel comfortable. Start at about quarter note = 52. Stay as relaxed as possible. Play each line at least eight times before moving on to the next.

3

becomes

6

4

becomes

6

5

becomes

6



You can now go back to Stick Control and take about six exercises at a time. Really work them until you're comfortable with the stickings. Then take six more. Continue until you've done all 72 on pages 5-7.

Here are a few more suggestions for variations on all of these exercises:

1. Play at all volume levels, from extremely soft (ppp) to extremely loud (fff). Stay relaxed. Always use a metronome. It helps to keep you honest.

2. Play all the exercises with brushes. It's great exercise for wrists and fingers, and will help improve your control with sticks.

3. These exercises are "killers" for double bass drum practice. Don't be afraid to try them.

Any questions on this series of articles may be directed to Joe Morello c/o Modern Drummer.



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Amy



Photo by Jaeger Kolos

Catching Amy Knoles long enough to interview her can be a problem. The first week of June, she was "at home" in Los Angeles, after months of touring with Grammy-nominated pop singer Tom Childs. But she was heavily involved in rehearsing for the Ojai Festival—a prestigious new music festival a 90-minute drive north of Los Angeles.

In a rehearsal room, while setting up for Stravinsky's *Les Noces* (to be conducted by Pierre Boulez), Amy said distractedly, "Right now, I'm not really sure what I've been doing." No wonder. For Ojai, she was involved not only in *Les Noces*, but in a performance of the Bartok Sonata For Two Pianos And Percussion, with percussionist William Winant and pianists Ursula Op-

pens and Alan Feinberg. During the last few months, Amy not only toured the U.S., Europe, and Australia, playing hand percussion with Toni Childs, but also did her own solo tour of the Midwest, worked on a recording for fusion bass player Stewart Hamm, and visited Alaska with the E.A.R. Unit, a contemporary chamber ensemble of which she is a founding member.

A career that hopscoches between the pop and new music worlds might seem to leave Amy little time for immersion in any one area. But it is clear in talking to her that there are two different aspects of her career that command a great deal of her time and attention. One is her work as a solo artist, giving concerts that involve the use of electronics as well as percussion.

Tours, grants, and critical acclaim have resulted from her solo efforts to date (more about this later). But she is also deeply involved in the nine-member E.A.R. Unit, which is enjoying great success. The E.A.R. Unit, which developed when the members were students at the California Institute of the Arts, is currently in residence at the Los Angeles County Art Museum, where they present four concerts each year. The group has also been doing a great deal of touring, including recent performances in Alaska, Santa Fe, New York, and Boston. "We're dedicated to the promotion and performance of the music of our time," Amy says. "It's an exciting group for me, because we play the music we want to play. In Los Angeles, you can get hired to play some of this music, but with the E.A.R. Unit, we all decide—more or less democratically—what we want to do." Last year, the group made its first recording: a CD and cassette on New Albion Records of works by Elliott Carter, Rand Steiger, Arthur Jarvinen, Michael Torke, and Louis Andriessen.

Amy's interest in combining electronics and percussion was sparked by her work with composer Morton Subotnick—a pioneer in the use of electronics. Subotnick introduced Amy to the KAT MIDI Mallet Instrument. "About four years ago, I came to a rehearsal of a new piece, and he [Subotnick] said, 'This is what you're going to play.' And I went, 'Whoa! I like this! I'll play this instrument.' So I got a KAT and have been using it on my concerts."

She uses more than a KAT in her solo performances. Her programs include works by Steve Reich, Kirsten Vogelsang, Peter Otto, Mel Powell, and others. These works require a Macintosh computer, an Akai 5900 Sampler, Yamaha TX7 and TX 81Z tone modules, a Yamaha SPX90 II reverb unit, a Yamaha QX21 sequencer, and a mixer, as well as a MIDI-ed Simmons drumset.

Her solo concerts also require the expertise of electronics maven Greg Fish. Fish, who works with Subotnick handling his electronic needs, is also a composer. Amy explains some of what they do together. "Greg wrote my final piece on the program—the piece I love the most. It's called *A Little Light Music*, which is a pun, because Greg has been working for a long time with laser beams. One beam goes across the accidentals of the KAT. I start out the piece with a roll on a C and gradually get louder. When I want to start the sequenced part that the computer plays, I'll hit one of the accidentals. That crosses the laser beam, which tells the computer to tell the sequencer to start running. It's instantaneous."

Knoles

by Karen Pershing

In another movement of the piece, Amy plays triangles along with a computer-generated sequence. "There's a laser beam running parallel to the highest triangle. Whenever I hit that triangle, I pass the beam and it triggers a 'waah' sound that Greg created. It's almost like hitting a pad. In other movements, I do the same sort of thing with tubular metals I've made and gongs I've built."

Asked how the laser triggers the computer, Amy explains, "Greg has taken one laser and built a splitter box, which makes many beams out of one beam; it's cheaper than having individual laser beams, which costs quite a lot of money. He sends a beam to a receptor, and when it's lined up properly, a little red light goes on. When the beam is broken, the light goes off. Greg has the receptors

plugged into a J.L. Cooper voltage-to-MIDI converter, so it converts that 'light off' into MIDI language. I don't know of anyone doing anything like that; it's very exciting."

Despite some misunderstandings—one concert was billed as a "Laser Light Show" although the beams used are stationary and barely visible to the audience—Amy's concerts are exciting to her listeners, too. Reviewers from coast to coast have used words like "glorious," "thrilling," and "bravura" in speaking of her playing.

Much of the repertoire Amy plays was written specifically for her. "I had gotten the KAT and was looking for some solo pieces. But everything I found was pretty dated. Most of the electronics pieces were old analog things written at least ten years ago, and the percussion parts weren't very interesting. A dancer friend of mine turned me on to the Brody Arts Fund Grant. But my friend said, 'Don't bother. That grant is only for minorities.' And I said, 'Well, if you think a female percussionist looking for solo percussion and electronic pieces isn't a minority, tell me what is.' So I filled out the grant application one night, gave it to my boyfriend to type, and got the grant."

The funds Amy received were to commission composer Peter Otto to write a work, which turned out to be *Delicate Switches: Mallet Vectors*, for computer and KAT. "The grant also gave me some funds to go totally in debt buying electronic equipment. But that started the whole thing. Since

then I've been approaching other composers."

Another piece Amy performs came about via—as she terms it—"a Vibraslap commission. Composer Mel Powell heard my Vibraslap and said, 'Oh, I love that. Can I have that for a couple of days and play with it?' He had it for almost a year. When I finally said to him, 'Mel, can I have my Vibraslap back?' he said, 'Oh, can't I keep it?' and I said, 'Well, you can—if you write me a piece.'"

Powell kept the Vibraslap and Amy got a piece the composer entitled *Amy-Abilities*. "For anyone who's interested in doing a solo piece, this doesn't have any electronics," Amy says of Powell's work. "It's for vibes, glock, bongos, timbales, conga, a couple of cymbals, a gong, and castanets. It's a four- or five-minute piece that's absolutely beautiful."

Her program also includes Steve Reich's *Piano Phase*. The work, originally for two pianos (as the name implies), has long been performed by two marimbists. Amy has taken the process a step further and does *Piano Phase* on the KAT. Finding a way to produce the second voice proved to be a problem that was ultimately solved with the help of Greg Fish. Amy explains, "I thought I'd do it on the KAT with the computer playing the patterns while I phased against it. But we couldn't find any program that would play a pattern on and on until you go 'Boom! Go to the next one'

after an indeterminate number of repeats. But Greg figured out that a drum machine would do it. So I use a Yamaha RX15. You can assign MIDI note numbers to the drum pads and program them. Since *Piano Phase* doesn't use that many pitches, there were enough in the drum machine."

Amy encourages composers to write for percussion and electronics. "I've worked out a really nice arrangement with the Composers Forum in Minnesota. I went there on my first solo tour in 1987 and gave seminars on writing for acoustic as well as electronic percussion. Greg Fish gave seminars on the computer programs we use. Then the composers wrote sketches of pieces for me and Greg. In January, we went back and did individual workshops with the composers. At the end, I sort of played through the pieces. It's really great, because it's getting all these new works created. Most of them include live electronics, the KAT, or the Simmons, and percussion." Amy is currently seeking grants to commission a full concert of works by these Minnesota composers.

In addition to her work with the Minnesota Composers Forum, Amy has given seminars in the Midwest and in Southern California. "I talk about writing for percussion, helping composers to understand what mallets work, and how to set up drums in combination with mallet instruments so it doesn't become a nightmare for a percussionist. I have certain formulas for explain-



Photo by Jaeger Knoles

ing that to them. I also think that I have enough enthusiasm for it that it sort of gets them inspired to do something for percussion."

Amy's hope is to be able to perform music that crosses barriers. An example is Kirsten Vogelsang's *Sunburst*. Amy explains, "It's for Simmons drumset with MIDI converter and tape. Basically, it's sort of a crossover piece. It's more commercial than most contemporary chamber music. I'm interested in doing stuff that's not really classifiable in the contemporary realm or the chamber music realm or the pop realm, but is something in between."

Amy is highly enthusiastic about the possibilities of the KAT. "It's an amazing instrument. There are so many things you can do

with it that I want to see more written for it." Laughing, she adds, "Besides, it has the only manual I've seen that makes sense. Right now I'm experimenting with using sampled sounds—like percussive sounds—and combining them with FM [digital] synthesis. But sampled sounds are kind of limited. With most samplers, you can do a soft sample and a loud sample. When you play it soft, it sounds like something is being hit soft; play harder, and it sounds loud. But the feel is strange.

"The nice thing about FM synthesis is that you can program a harmonic change. If you hit a real drum soft and then loud, the harmonics become different; they become more complex, I think. When you hit a sampled sound, it can sound pretty damn

real, but it doesn't really have that harmonic change when you crescendo or decrescendo. So I like to make the KAT trigger a sampled sound and an FM sound together. Yamaha has come up with some really nice drum sounds. They don't sound so much like drums by themselves, but when you hook them up with something that does sound like a drum, you can mess around with that harmonic change through velocity, so if you hit it louder, you can change the harmonics. When the harmonics change according to the velocity with which you hit the thing, it feels like you're hitting a real instrument. It feels better and it sounds better."

The complexity of Amy Knoles's current setup seems a far cry from her start on the oatmeal boxes she claims were the first percussion instruments she played. "I started in grade school," Amy recalls, "playing both percussion and trombone. But I needed glasses—although I didn't realize it—and I couldn't see the music, so I quit trombone and stuck with drums."

Supportive parents helped. "They were really, really into it," says Amy. "They helped me to get lessons and encouraged what I was doing. My pop band would rehearse in the basement, and my dad drove the band around when we had jobs.

"I had private teachers who were pretty good. And then I got turned on to Pavel Burda. He is God—as far as I'm concerned—for technique. He teaches at the University of Wisconsin in Milwaukee. I started studying with him two years before going to college, and then I went to the University there and worked with him for two more years. I studied technique on timpani, snare drum, mallets, and things I like that."

Joining the contemporary ensemble at the University of Wisconsin helped point the way to what would eventually be Amy's primary interest. "Pavel conducted that as well; he's an incredible conductor. So I learned from him. And then I got a scholarship to go to the New Mexico Music Festival in Taos. I hung out with a lot of artists who told me about CalArts [California Institute of the Arts]. It sounded like a great place to me, so I wrote to [John] Bergamo, who teaches percussion there. He said, 'Well, if you know what you want to do, come on.'

"I liked going there," Amy continues. "After two years of traditional college, I was fed up with the university system where you have to take courses you don't want to take from teachers who don't want to teach them. CalArts was great. I had to go through a lot of their undergraduate courses, in what they call Critical Studies, learning about 20th-century art, films—everything. The first year I was there, I almost forgot about music. I wanted to be a photographer; I wanted to be a film maker. It was great, because there's so much more to music than just playing, and CalArts really gave me a firm background in art."

At CalArts, Amy not only received a full

scholarship, but played in the 20th Century Players, a group normally restricted to graduate students. In that ensemble, she worked with conductor Steven (Lucky) Mosko. "Working with Lucky was the other element that I needed to really become a musician. I learned technique from Pavel, and I learned about music from Lucky. We just played so much. There were composers there always asking me to play their pieces, so I was working night and day. It was great."

At CalArts, Amy also took advantage of the extensive World Music program, studying tabla with Taranath Rao and playing in the Balinese gamelan. After she graduated from CalArts, Amy's career at once went in several different directions. "I got into an all-female Top-40 band. We played in Tahoe and played the club circuit in town. It was great for my chops; I had to learn all these other drummers' licks."

Just after graduation, Amy went to Europe with the CalArts 20th Century Players to perform at the Holland Festival. She ended up staying for four months, performing with an international music theater group in Paris, then touring with the Montepulciano Festival Orchestra, doing Mahler's Symphony No. 2 throughout Italy.

Back in L.A., she began sidelining for the TV series Fame, which she continued to do for several years. "They had a musician cattle call, and they needed people who looked pretty young to pretend they were in high school. So I went down and basically played something for a second. They just like to know you can play something. And then you go and do it. It was mostly faking it—pretending to play drumset to a track. There's dialogue going on, so you can't really hit anything. It can be a challenge nor to hit the drums and make it look like you are."

Other sidelining work followed. She played (or didn't play) marching glockenspiel on an episode of Sr. Elsewhere, "and on Whiz Kids, I had a fight scene in a recording studio. It was a fight between two heavy metal bands and a punk band. I got to be in the punk band. I had to fight with this other girl as this guy jumped on a grand piano, through breakaway glass, and then fell at our feet. I got to say, 'Up with punk. Metal is dead,' or something like that. That was my big speaking debut."

Asked about other interesting experiences in her multi-faceted career, Amy laughs. "I did the Montreux Rock Festival, with David & David last summer. I was paid pretty good money and got a free trip to Europe

to lip-synch three tunes. I thought that was pretty incredible. I did a video for David & David, too. They filmed it on Halloween at the Cameo Room in Hollywood—which is a real dive—with the actual bikini dancer who dances in the club. That was fun."

One senses that Amy Knoles truly enjoys everything she's doing, bringing to her work a verve and enthusiasm that has surely contributed to her success. But she makes it plain that her solo and chamber music performances are of crucial importance—both now and for the future.

"One of the reasons I play contemporary chamber music is because I feel it's really important for composers today to get their works heard—and there aren't that many

people willing to play them or promote them. It's been like a vow of poverty half the time. You spend so much time learning the music and you get a couple hundred bucks for performing it, which can make it hard to pay the rent. But I love new music, and it's always different. I'm always learning something, and I'm not playing the same thing over and over again."

Watch for Amy Knoles performing next year, or the year after that, in Paris, London, Alaska, or Duluth—with a pop band, the E.A.R. Unit, or as a solo artist. Whatever she's doing, it's sure to be an adventure, both for herself and for her listeners.



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yeah," and Rich was going, "Okay!" The chemistry was pretty instant, and by the end of the lunch hour, it was, "See you for rehearsal." In the meantime, they realized this was going to be a different thing from Pages. It wasn't going to be a fusion/R&B band. Steve is a rock guitar player, I am a rock drummer, and there was a new identity with Rich playing bass. It was a four-piece band, not like the concept of Hall & Oates with a backup band, but more like a band.

RF: So the music was actually written as a band?

PM: We're still kind of in a grey area at this point. My contract is not with RCA, it's with Rich and Slug. What happened was their manager, George Ghiz, got them off of Capitol and managed to get them some money, which they sunk right back into a showcase at S.I.R. A few labels made offers, and we went with RCA. We knew we needed a new name, and we had already thought of Mr. Mister. We went in with

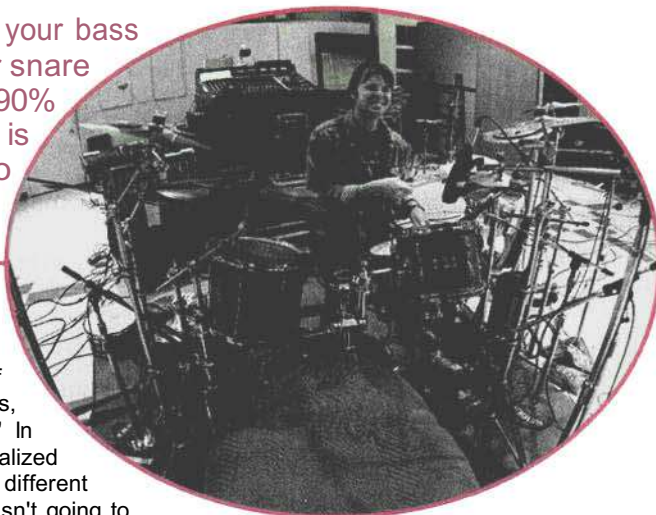
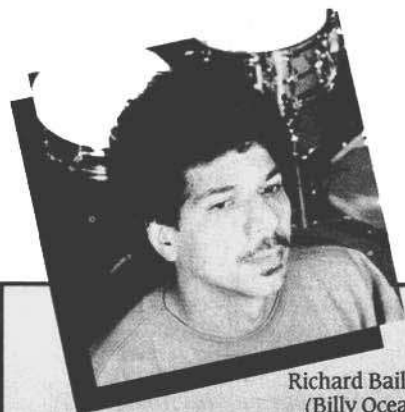


Photo by Georg Kushner

[producer] Peter McIan a few months later.

The first record was I Wear The Face, which is not a great-sounding record. We did it in a room at Westlake, but it had just opened. It was a very dead, dry room. I had just learned how to get a big barking drum sound with Chapman, and then Peter McIan, who didn't like my drums, brought up the Men At Work kick drum and put these little foam baffles between every tom-tom. I kind of set up cockeyed, where my cymbals are not centered. He moved the cymbals so he could put a mic' directly over the snare so it was an equal distance from both cymbals, which threw out the whole way I played. There were a lot of little problems. We went into the control



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room and thought it didn't sound very good, but he was the guy who made Men At Work's records, and they sounded pretty good on the radio, so maybe he knew what he was doing. We did a few drum overdubs out in the concrete hallway at night, and those are by far the best-sounding drums on the record.

RF: Was it all acoustic drums on that record?

PM: No, because they had already been writing with the LinnDrum, so this is when I finally made the transition to program a little bit. They had mostly written little loops, and I would say, "Why don't we put in the drum fill that I played right there?" On the first record, they were still Rich's and Slug's programs on maybe half the material. I took the beat box home with me, and I'd program things and get it back to Rich, and they'd write over these rhythms.

RF: On which tracks was it done like that?

PM: There's one song they gave me writer's

credit on, "Life Goes On." I just started stacking stuff on the box, and whatever wasn't swinging, I'd erase. I'd keep adding and just use everything on there—every handclap, every cabasa; it took another year to realize that we didn't have to use everything all the time. I was very lucky, though, because I wouldn't have had the money to join the electronic age and take that step.

Part of the reason I might have gotten the gig with them, too, was because I had acquired a Simmons kit through a series of events. Working at the Country Club, I got to see different people, like A Flock of Seagulls, Pete Shelley, Ultravox, and OMD. And I'd watch these drummers and go, "Oh, they're just playing backbeats while the machine is playing the other stuff," or different combinations. It showed me it was okay not to play everything—as long as the result was right. I kind of felt guilty as a drummer if I wasn't playing all the parts, so it was good to see that it's okay, if you get

the song to sound good. So we got a second LinnDrum, which I kept at my house all the time. I started to listen to all my rehearsal tapes, take the best of everything I played, and program it. Whereas Rich and Slug would write a two-bar loop and let it go, I'd write out the song and put in all the things.

By the time we did the Real World record, we wanted to check out [producer] Paul DeVilliers. We only had a budget to do three songs, so I programmed the parts just as I wanted to play them. Actually, first we went in and tried to play everything at the same time, and it was a disaster. So then we put down just the beat box, and then Rich played bass, Steve played guitar, Slug played the keyboards, and we did some vocals. The drums were done last because by then there was a picture of the whole song. We could go, "Oh, the snare needs to be higher or lower, bigger or smaller," and we could fit it in that way. Most of that

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record was done that way.

RF: Were there songs that you had particular influence on?

PM: "Run To Her" and "Uniforms" on that record. On "Run To Her" I was thinking like OMD; on "Uniforms" it was more like Zeppelin, because we played some huge 15,000-seat places, and I realized that the I Wear The Face material was always real fast and didn't translate in a big venue all the time. Sometimes you want stuff that's around 90 or 100 in tempo so that the echoes in the room fall in time. That space just sounds more powerful in a big hall. On the Go On record, there's a track, "Healing Waters," where when we were in rehearsal at Leeds, I was very much digging a particular XTC song. So I just started playing something like that.

"Kyrle" I think they had written for Al Jarreau. I heard it for the first time in a hotel room. Slug was playing the sequence line and maybe a pad, so I didn't really hear what they had in mind. In the old days, people would bring in a song on a guitar, and you'd have to find a feel for it. Now the songwriter always brings the feel that he's written. For some reason, I heard it like a Zeppelin song, and they said, "No, no, no, we had this kind of Latin/Al Jarreau rhythm for it." We came back to L.A. that weekend and started to cut the demo for Al Jarreau, and as soon as we started playing it, we realized he wouldn't go for something like that.

RF: I'd like to discuss some of the specifics from Real World. On "Is It Love," whose idea was the part, and is there anything you want to say about the middle section?

PM: I had played that song in rehearsal with four on the floor, and as we got into the recording of it, Paul felt like we needed more action in the foot. I can't say it was specifically Paul saying, "Play this particular part," but Paul would always be the yardstick where I'd throw something out, and he'd guide me in a direction. The same thing with the middle part. It was like a break-down, where I had all this crazy percussion stuff going on—claves and little tinkerbell sounds, kind of like hip-hop music with the kind of break-dance stuff that was happening right then. But as the song developed, it became like Spike Jones, where everybody would answer these things, and it just got to be really stupid, even though I had gone in thinking this was going to be my great statement.

We were coming towards the very end of the recording process, and Paul called me up and said, "We've got to dump this middle. Come down and let's see what you can come up with." Paul wouldn't say, "Do this," but he'd say, "We need something different here." So in that case, all the middle stuff was on one or two outputs all mixed on the LinnDrum. I had learned how to detune the Linn, so I tuned it some weird way and put every chip in the wrong place. I put the handclap where the tom was and the snare where the foot was, and everything wasn't where I thought it would be. I

just tried to make myself get confused and create something I wouldn't normally create. I do that sometimes with drumkits, too, like putting a rack tom on the floor and the toms out of order, like Alan White does.

I think I'm going to do that on a Cock Robin track that I'm working on now—play the backbeats on the bell of a cymbal and do it without a snare. I'll put the cymbal into my lap, so I won't even be tempted to play the snare. It's just because I get bored repeating myself. You have to repeat yourself sometimes, so why not try not to when you can.

Anyway, on "Is It Love," Paul had been working a lot with the Publison [a French-made signal processor], doing some guitar stuff. So it was going out of the Linn, into this Publison, into whatever other effects Paul would use. Plus, I was actually turning the buttons while we were doing it. So it was just a series of accidents that eventually led to that little loop. That's why I like going back over rehearsal tapes and re-composing my ideas into the Linn from there because it's, "Oh, that accident was great."

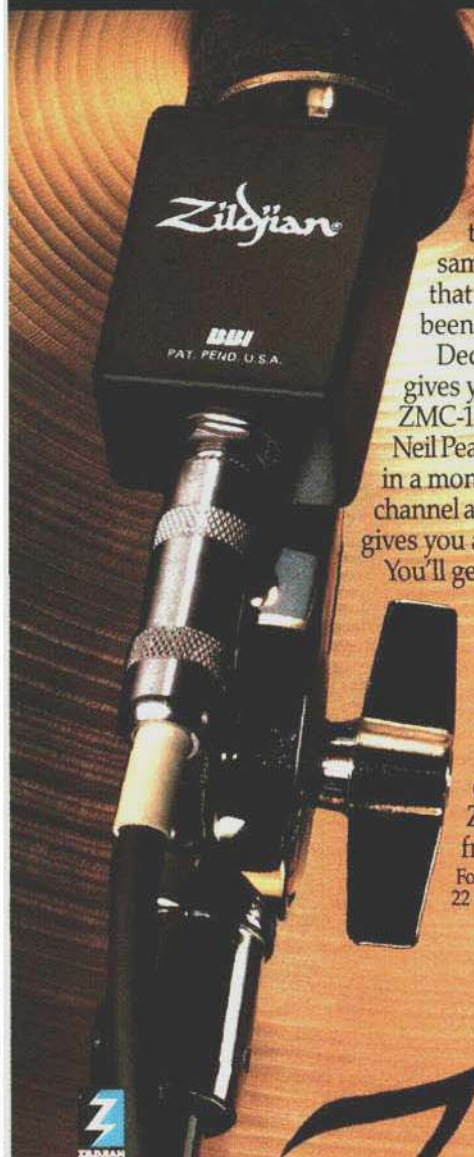
The end of "Welcome To The Real World," where it falls into that half-time thing, was an accident. When we were recording, we heard an old rehearsal tape where, by accident, I went into that little swing beat, and the guys said, "Oh great, let's actually write that as part of the song." Also, in the fade, there's some great stuff that sounds like electronics or tom fills. What actually happened was that DeVilliers had me play a ladder, an ashtray, and a pie plate, where all the different rings of the ladder chime a little bit different, and the other tin sounds were different. He used them through Publisons, AMS's, and all his effects, and he ended up with the sound that you hear on that track. Paul is such a creative guy.

RF: You once said to me that Paul likes to record the drums in weird ways.

PM: Everyone seems to have the traditional ways of doing things, like using an RE-20 on the kick drum, and sticking it in there next to the head. But Paul will try to use something that you might normally see used as an overhead mic, and he won't point it at the kick, he'll point it away. He came from South Africa, to England, to Canada, to the States, and he mixed live sound a lot, so he's always had that big-venue picture. He doesn't mind having drums in



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mono. He's not afraid to put me in one room and have no mic's in there; the mic's are in the next room, and then we'll just advance the tape to bring them back into time, because you have such a delay coming around the corner.

RF: How much of Real World is acoustic?

PM: Nine out of ten of the snare drums are, nine out of ten of the bass drums aren't, hi-hats are about half and half, and all the cymbals and toms are acoustic.

RF: Did you use a ride cymbal at all on the record?

PM: Not very much, except on "Broken Wings," on the bell. I've never been a big cymbal nut. Going back to playing with these English guys in the early '70s, they weren't too keen on cymbals, and they

would always encourage me to play more drums and less cymbals—more tribal, more tom-toms.

RF: I didn't realize there was so much acoustic stuff on Real World, because it all blends sonically.

PM: That's another one of Paul's things. A lot of times, we'll pump machine stuff—samples or whatever—back out into the room to get an ambience on it or to get more glue between the kick and the snare, which may have been done separately. Then we'll mike it from a distance. A lot of times we'll stick the drumkit or a few drums around the speaker so that as it pumps back out, it resonates the drums and they rattle and all that. So like on "Kyrie," even though it was played in pieces, it was all

put back out into the room as one kit—kick, snare, hi-hat, cymbals—with a couple of snare drums on their sides so they'd have all that extra rattle. Other people do that now, but at the time it wasn't that common.

RF: "Tangent Tears."

PM: "Tangent Tears" was a situation where we went in having never rehearsed it, and we needed one more song to round it out to the magic number ten. Rich was playing it, maybe on a piano or something, and I didn't know it was originally a shuffle. It had been a song they'd had for a few years as a shuffle. I started playing it in straight time, DeVilliers heard it, loved it, and it was, "Let's do it right now." Honestly, I don't recall whether Rich was playing it as a shuffle or in straight time. Obviously I heard it in straight time. Later he told me the song used to be a shuffle.

RF: Were there toms on that song?

PM: No. Paul's not a big fan of tom-toms. When we track we do mostly kick, hat, snare, and cymbal. It keeps you more focused on the essentials. If you can make your bass drum and your snare swing, you're 90% there. The song is not going to hinge on a great tom fill, although I miss it sometimes. I want the sonic relief, plus there's something more primal when you go to play live. I'd love to have tom parts to dig into.

A lot of people see my kit and think, "God, I've got to have all that shit—all the machines and all the tom-toms—and go in the studio and play all of it." But I don't need all that; I usually overdub stuff. I would say, when you track, it's important to eliminate everything you're not playing on in a particular song, because if you can play it with just a kick, hat, snare, and one cymbal or one tom-tom, you can shut the other mic's down and the phasing problems go away. When you think of all those great records in the '60s you loved, they were usually just one or two mic's. It makes the job so much easier. That's a lot of what DeVilliers does. If you can get away with one mic' for two toms, I'd say do it. Plus, it doesn't let the engineer screw with your dynamics after you leave. You're represented on tape the way you played. They can't turn your hi-hat up a lot or your snare down to where all of a sudden you don't have the same relationship between those two sounds.

RF: In "Uniform Of Youth" is there a double

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bass thing going on?

PM: It's a machine.

RF: Do you have a double pedal?

PM: I got a DW double pedal only a year ago. When I was a kid, I put two drumkits together into a double kit, and that's the only way I played in high school. I was into Ginger Baker and Keith Moon. One night when I was about 16, I broke one of the pedals, and I had to play a shuffle on this Grand Funk thing. I thought, "God, I can't play a shuffle with one bass drum." I realized then that I had to learn to play with one foot. Plus, it made me go back more to the hi-hat, and I figured if I wanted to try to do sessions, I wouldn't be playing any double bass solos; it's more about a pocket.

RF: In "Broken Wings" you don't play for a while.

PM: I used to play through the whole song, but that was another one of Paul's things. He came in one day and said, "It gets a little tedious with the drums through the whole song. This is a long song—it's going on six minutes—so we should hold the drums back." He started to keep them muted until the second chorus. For the longest while, we had nothing in there, but then I was doing somebody else's record, and I heard the low cross-stick sound on the Linn. I had already been using that kind of "white-noise-knobs-all-the-way-to-the-left" sound, which turns to kind of pink noise, and I stuck them together. On "Broken Wings," that "shhhhhh" sound at the beginning of the song is a Simmons cymbal module, and I actually fade in the way guitar players will. In the second verse there's a sound that a lot of people comment on; it alternates with the handclap, which is either delayed or long or short, so there's like a four-bar loop to the thing. Then I remembered that other date, and I used the cross-stick sound along with the Simmons. Paul took those through this other effect that does a stereo pan, and that is the sound you hear in the second verse. I always dug that sound in Marvin Gaye's "What's Going On."

RF: What about the shaker part throughout?

PM: The shaker was something Rich or Slug had written into the song from day one. It's interesting because the shaker never actually plays the downbeats. You think it is playing the downbeat because there's a hi-hat with it, but sometimes if I'm not

playing along, it seems like the time is in a different place.

RF: Since you tried to go into a different direction on Co On, with less machinery, were you disappointed that it wasn't the commercial success of Real World?

PM: Yes, we were disappointed. There are a lot of reasons why a record doesn't do well, and you never know which is the biggest reason. It could be the songs, or the drum sounds, or the performance, or the fact that the label had just changed from being owned by NBC to BMG and everybody we knew was gone—so many things. Did we piss somebody off while we toured the year before? You just don't know.

Something I want to bring up about when we were making the Go On album was

that I developed a terrible back problem. It was diagnosed as a herniated disk, and I developed sciatica down my right leg. I just got worse and worse. I couldn't sit. I started seeing a lot of doctors and took cortisone shots in my back. After about four of those, they wanted me to go to U.C.L.A. and have surgery. The people where I was getting these shots suggested a clinic out in Pasadena. A Dr. Martin invented a technique where you wear these ankle boots and hang upside down. By the time the band got to vocals, I stopped going to the sessions and started spending my life out in Pasadena. That's why there are a couple of tracks on Co On that were repaired or programmed. One song, "Man Of A Thousand Dances," was recut at the

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end. I'd do tracks in little tiny sections, or I'd kneel there and play backbeats on the snare, because I couldn't sit to play some of the fills the machine couldn't play.

As a lesson to young drummers, you should be careful. There were all those times when I used to throw my trap case in the trunk and carry my cymbal bag around the airport; there is a lot of schlepping involved in drumming. It never bothers you when you're 20 or 25, but it does at 30. When we went to tour after that record, I used the Porcaro-Jamieson Pearl rack, and we raised the whole rack about six to eight inches, so I could stand on a few songs and play toms or snares. I used to sit as low as anybody; now I sit as high as I can get the stool to go because, for me, it's the best for

my back. It's really important to sit at right angles.

RF: What is the direction of the record you are currently making?

PM: On this record, we're trying to play more. It starts with the writing. If you write the stuff with the box, then it's hard to get away from it.

RF: So you don't really want Real World to be the precedent?

PM: No. We listen back to that and it seems painfully obvious to us—"God, there's that Linn kick again"—stuff like that. Engineering schools want DeVilliers to come speak about that, and it's just kind of a joke to us. It seems the stuff that is going to stand the test of time is going to be the stuff we play. The stuff that's sequenced and programmed

is going to lose its luster.

RF: So your machinery evolved, and now it's dissolved a little bit. What are your primary tools today?

PM: Still the LinnDrum, just because it's really fast and easy for us, and the Alesis, as far as new gear. The Alesis drum machine is impossible to beat for the money. It has so many features. That's a great writing tool. That and the Octapad would cover 90% of most kid's needs.

RF: What can you tell me about the new album?

PM: On this record, we're really trying to stay away from this hybrid of half-machine, half-person. We're trying to play all the percussion, and in fact, we're trying to stay away from percussion, just to keep more air in the tracks.

Paul and I went in, kept the other guys away, worked a week at Oceanway, and did five drum tracks. We did a lot of experimenting. We spent a whole day setting up drums in every corner of the room, just listening and seeing what we could do with one microphone, for instance.

RF: What drums did you use?

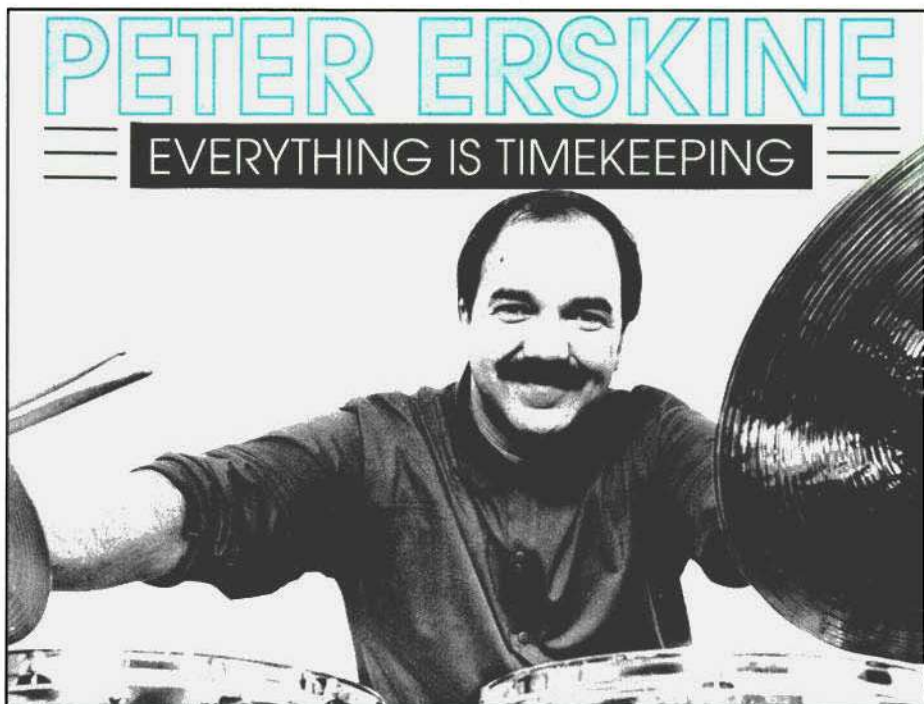
PM: Mostly a Yamaha kit. They gave me some power toms and a few of their conventional-size drums, and I have a huge selection of snare drums now. When we were out on the road I would always go to pawn shops. I have three or four Black Beautys and this old student Slingerland six-lug that sounds great, and all three sizes of the Yamaha snare drums are great now. I have one of Joe Montineri's little soprano snares that I occasionally pull out, but it's such a precious drum and such a weird-sounding drum that it doesn't get used that often. I have these parade drums I bought while we were touring. With XTC, I just brought it all down to the studio and tried to find the one that had the best character for whatever song we were doing. Plus, there are just hundreds of samples now.

RF: You're not going to call in a percussionist on this record?

PM: So far, no. XTC helped me get over that hurdle, because I would always feel inadequate playing percussion; I'm not Paulinho [DaCosta] or Alex [Acuna]. But they pushed me out into the room and said, "Go do it. We don't want that machine; you go play that shaker, you go play that tambourine, you go play that cowbell," and it was okay. I played a lot of percussion on that record, more than I've ever done before, so now I have a little more confidence to play those parts.

RF: Let's talk about that XTC album, Oranges And Lemons. It's obviously a really creative record. Was it as creative for the players as it sounds?

PM: It was very creative. They had great ideas, great songs, and lots of them. A lot of the parts were there from the demo, so it was a matter of picking or editing those parts. The first song, "Garden Of Earthly Delights," slows down and goes out at a different tempo. I did that one day, just goofing around at rehearsal, just like I did



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on "Welcome To The Real World." When the song finished, I dropped the machine down and hit go again, and we kind of fell into this Eastern psychedelic jam that made its way to the record. In "One Of The Millions," I have a Rhythm Tech tambourine, which sits up over my hi-hat, so instead of playing the hi-hat part that Colin [Moulding] had on his machine, I played it on the tambourine, and they dug that. So when we cut that track, I taped a couple of tambourines together, and instead of playing hi-hat on that song, I played that tambourine in the basic track. There are no overdubs on that track.

On "Scarecrow People," Andy [Partridge] always wanted it to sound like a "scarecrow" drumkit, so I brought pots and pans into rehearsal one day, because I took him literally. I thought, "What would a scarecrow have for a drumkit out in a field?" I thought, all these rusty old pieces of metal, not even a real drum. So I laid the basic track down with brushes and this cheap little kick drum, and then overdubbed a table full of pots and pans, and a couple of cowbells and ashtrays. I wanted it to sound all detached, like the scarecrow in The Wizard Of Oz, who keeps falling down because his legs aren't really a part of him. Andy really dug that track because it falls apart in a couple of places. There are a few things on the album that I would have gone back and fixed. There was one track I wanted to go back and cut again, but they said, "No, no, it sounds like the drummer with the Kinks, Mick Avory. It's beautiful." Sometimes there's a compromise between what the artist wants and what you want, but the artist is always right. My favorite track is probably "Merely A Man." I really like the song. They were all fun to do, though.

RF: How much of that record was machinery?

PM: Colin's "One Of The Millions" was played without a click; "Cynical Days" was played without a click, because they wanted it to speed up in the chorus and to slow down in the B section, just barely. Andy felt it had a different attitude in each section. "The Loving" was just played, and we played "Hold Me My Daddy" without a click. "Scarecrow People" was played to a click, but we didn't keep the click, and I redid all the shakers and all of that. On some of the songs, like "Garden Of Earthly Delights," there's some stuff I programmed with my Casio, and I played along with that. On "Mayor Of Simpleton," the kick was programmed, and then I played the snare and the hi-hat all separate, like the old Mr. Mister style, and the same thing with "Poor Skeleton Steps Out." "Chalkhills And Children" is a weird song. Andy wrote that on a machine, and the foot is in swing while the hand is in straight time. It's almost impossible to play what he had originally programmed, and he realized that, so we adapted it a little bit. We kept the machine running through the song, playing the straight 8th-note cymbal bell, and when

I played, I was sort of in swing against that. That was pretty much Andy's idea that we modified. Originally that was one of the tracks they were going to try to get Tony Williams to do, but I got a shot at it and they liked it.

RF: What's your goal? What are you working towards?

PM: I guess I want to be busy day to day, because I go crazy when I'm not busy. I'm still kind of searching. Modern Drummer asked me to fill out one of those lists of the best records I've made, but I don't think I've made it yet. I started thinking that there are still a few things that are too obvious or too "not right" about some of what I've done—even on the XTC or Real World records. I guess I'm still searching for that

elusive thing where you finally get a record that you're 100% happy with. Like you mentioned, there's not a lot of cymbals or tom-toms on our older records. On this record, I think there will be. DeVilliers thought of a way to describe the new record that I decided to steal. He said, "It'll be like a Christmas present wrapped in newspaper," where it's kind of high tech/low tech. There's some stuff like Van Halen, and some that's like the old Beatles, where it's mono, more just a wall of 1960s compressed cymbal through two mic's, but there will still be a hi-fi modern vibe to it. I think our next Mr. Mister record will be the one that really represents what I dig most.



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Joropo Maraca Playing

Joropo music originates from a region of Venezuela known as Llanos, or "the plains." It is a high-energy folk-style music that tells tales of the land, horsemen, animals, and other folklore. This music has a particular significance to the percussionist. The highly evolved rhythmic system that permeates Joropo music is executed with articulate grace and nuance by one of the most underrated percussion instruments, the maracas. Only when one hears them first-hand can one realize the wealth of potential that the maracas have to offer. Although traditional notation will help demonstrate the rhythmic system of the music and the basic patterns of the maracas, there are nuances in both the music and maraca performance aspects that defy notation and must be learned aurally. It has been helpful to add a few symbols to the standard notation system, which I will point out later in this article.

The Instruments

The standard instrumentation is a diatonic folk harp, a cuatro (four-stringed mandolin-type instrument), double or electric bass, maracas, and voice. However, the music can be performed with any combination of the above as long as the harp and maracas are present. The harp functions as the primary melodic instrument, stating the melody and improvising solos. It is played in a polyphonic manner, weaving both melody and harmony through the rhythmic structure of the music.

The cuatro is both a harmonic and rhythmic instrument, but is also used for soloing. It executes the chord changes interspersed by accentuated dampened strokes that spell out the rhythmic structure of the music. The cuatro sometimes sounds like an additional percussion instrument. A good cuatro player will blend well into the music, his harmonies always supporting the harp and his rhythm a solid foundation for the maracas to build on.

The maracas are the primary rhythm instrument, delivering the powerful drive of the music. The basic patterns correspond downstrokes of the maracas to the dampened or closed strokes of the cuatro. The maraca player can then improvise fills in and around this structure, as well as superimpose over it. To the amazement of most non-Venezuelans, the maracas are also an extremely effective solo instrument able to execute beautiful rhythmic sequences that are appealing both aurally and visually. The maracas are played in an assertive manner, manipulating space and distance to produce accents and rhythms. Many of the motions are associated with everyday "Llanero" activities, such as lassoing a cow or riding a bronco.

The Music

The term "Joropo" refers to three distinct styles: the Joropo, Pasaje, and Seis por Derecho. All of Joropo and its related styles are in three or six metrically. If it is in four, it is not Joropo. Most of the phrasing I find most easily related to 3/4 meter, although there is a very strong 6/8 presence. The basic rhythmic patterns for cuatro, maracas, and bass in Joropo are as follows:

- open chord
- + dampened chord
- ↑ up stroke - seeds
- ↓ down stroke - seeds

Quatro

strong hand

Maracas

weak hand

Bass

The most notable difference between Joropo and Pasaje is the speed at which they are performed. Joropos are fast and energetic, and the Pasaje is slower with a ballad-like feel. A typical beginning for a song would be one or two measures of solo harp, followed by an

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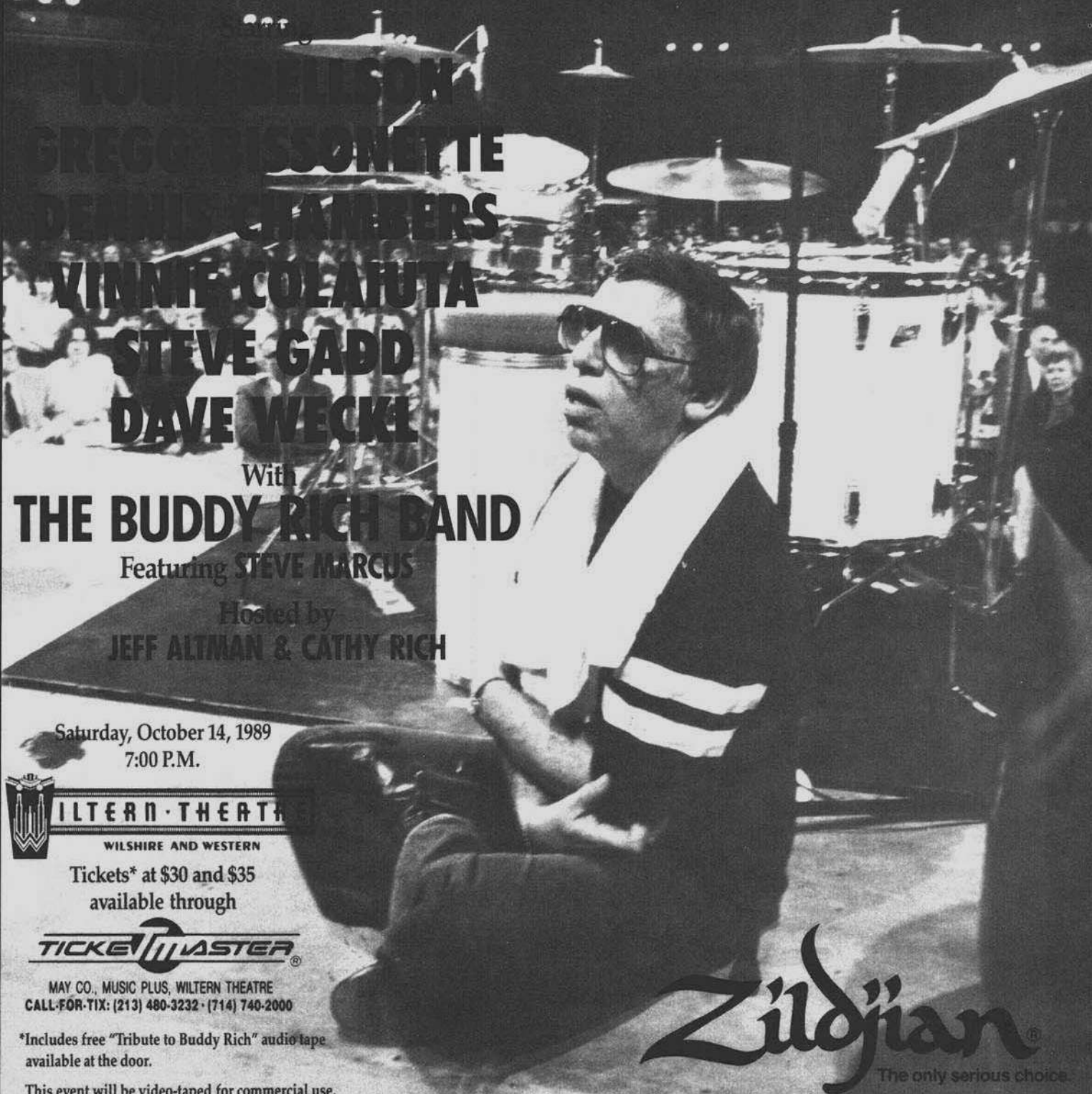
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ensemble unison on beat 1 of the following measure. On beat 2 the previous pattern begins, thus the ear can easily be tricked into hearing the following phrasing by the cuatro and maracas:

Harp

Cuatro

Maracas

Bass

The next example is a breakdown of how the maracas begin. Once the pattern is established, the downstrokes of the maracas create natural accents on the second, third, fifth, and sixth 8th notes. These are very important structurally to the music, and coincide with where handclapping occurs.

strong hand

weak hand

hand claps

The harp is free to use almost any rhythm to work with or against this pattern. Some examples of rhythms that would be superimposed on top are as follows:

example 1

example 2

example 3

example 4

example 5

Seis por Derecho, which translates loosely to "six to the right," has the same basic relationships as Joropo and Pasaje, but beat 1 is felt in a different place. This is the Venezuelans' version of 6/8 time:

Cuatro

Maracas

Bass

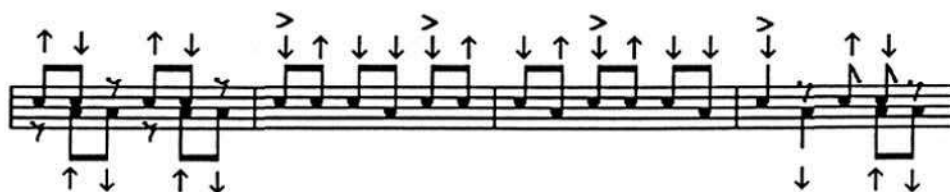
The Maracas

A pair of maracas consists of two maracas of different pitch. The high maraca is considered the female and is held in the strong hand. The low maraca is the male and is held in the weak hand. There are three basic positions from which different types of sounds are

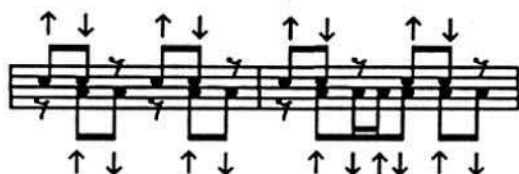
achieved. The first is the position for playing the basic time-keeping patterns and fills. The preceding patterns would be played from this position. The important thing to remember is that the seeds in the maracas always travel from top to bottom, not side to side, when in this position. The motion is created from the elbow, and it can be helpful to imagine two cylinders in front of the body in which the maracas must travel up and down.



The following is an example of another very important pattern that is executed from this position:



Fills are created by adding a double stroke in the pattern. For example:



or



Remember that the seeds must always travel up and down in the maracas, not side to side.

The second position is used for accents and loud punctuations in the rhythm. The maracas are held at shoulder height, and the elbow and shoulder supply a rapid outward motion similar to a boxer's jab punch.



At the moment of impact, the maraca is whipped back to the original position, resulting in a loud crack-like sound. This is a very difficult technique to master, but is extremely effective and crucial to the soloistic nature of the instrument, as well as to punctuate key moments in the music. I have found this technique especially useful in executing parts from the contemporary literature.

The third position is frequently used for the B, or bridge, section of the song, although it can be used at any time and is extremely effective in solo situations. The strong hand holds the maraca in a horizontal position with the palm facing in. The handle of the maraca is pointed toward the center of the body. This hand functions as the time-keeper to allow the other hand to improvise fills. The motion is supplied by the elbow and shoulder, and again the seeds travel from the top to the bottom of the maraca, but this time in a horizontal

motion. The weak hand holds the maraca approximately face height, with the palm facing down and the handle toward the outside of the body.



The fingers and the wrist supply a twisting motion that causes the seeds to slide around the inside of the gourd. I have notated this motion with an asterisk (*).

Maracas

Quatro

Experimentation with these different techniques will produce amazing results, not the least important of which is a new concept of the instrument. Although joropo music is consistently in three metrically (or 6/8), these techniques easily transfer to other time signatures and styles, from popular music to "Ionisation." Always strive for cleanliness of sound. This is more difficult to achieve than the actual motions. Make sure that the sound is as crisp when the seeds strike the top as when they strike the bottom of the maraca. Last but not least, strive for a center to the sound of each stroke. When properly executed, the maracas should be as crisp and penetrating as a good snare drum.



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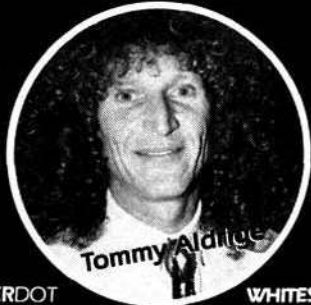
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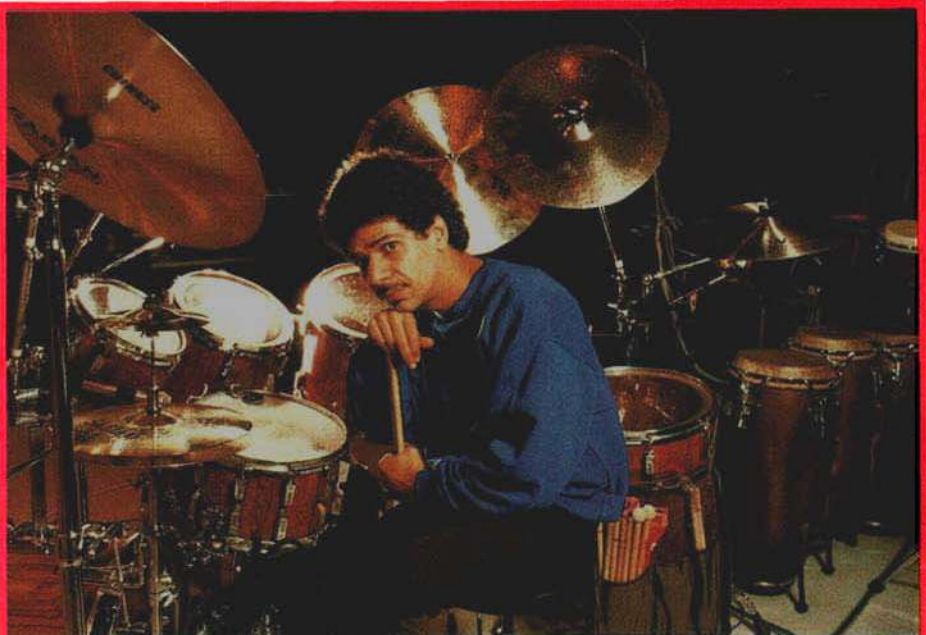
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Listeners' Guide

Q. For readers who would like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label
Blow By Blow	Jeff Beck	Epic
Track Record	Joan Armatrading	A&M
Dolphin Ride	The Breakfast Band	Breakfast Music
Earth Crisis	Steel Pulse	Elektra
Nightbird	Paul Carrack	Vertigo
Perfect Release	Annette Peacock	Aura
Jess Roden	Jess Roden	Island
Flight Of The Spirit	Zahara	Antilles/Island
White Flames	Snowy White	Towerbell

Q. Which records have you listened to the most for inspiration?

Album	Artist	Drummer	Label
Legend	Bob Marley	Carlton Barret	Island
Loud Jazz	John Scofield	Dennis Chambers	Gramavision
New Heights	Sonor Poncena	none	Inca
Afro Roots	Mongo Santamaria	various	Prestige
various	Miles Davis		
various	Chick Corea		
various	Andrew Hill		
various	Elvin Jones		

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would have felt burned out, where-as now, I feel like a beginner. There's a lot I want to do and a lot I want to say musically, and that's because I pulled out. When you're young, it's easy to get lost in all the money and what goes with it.

You do have to have a balance, though, because it is a profession. It's okay for me to say, "I want to play what I want to play," and sit all alone and do it. But if no one is hearing it, it's not practical. So now I've been going out and doing more things, like playing with Billy Ocean, so that people know that I'm around. At the same time, I enjoy it as well.

When I look at someone like Art Blakey who at 70-something is still on the road every year, I hope at that age I can be doing the same thing. And now, I finally feel that I can still do what I want to do and play with artists like Billy Ocean, and play in America, yet still be myself.

TS: Do you have any underlying regrets about the career path that you've chosen?

RB: Not really. Sometimes I'll look back, like at Jeff Beck, for instance, and I'll think, "Maybe I should have gone on the road." It would have done me a lot of good because people in America like to see the musician who plays on an album playing live. So in that context, I think maybe I should have done it. But you can always look back and say, "I should have." The fact is that I didn't. And I don't really regret the sessions I haven't done or the ones that I have done.

When I was at school here in England—before I really started with music professionally—I was a sprinter. My father was a sprinter; he ran for England in the Olympics and set world records in the 100 meter. I sort of had the same ability to be a sprinter; I was the London champion for my school. Sometimes I look back at the Olympics and think, "Wow, I should have done that." I miss it and I could have done that and then have gone on to music, but I didn't. And once you haven't done it, you can't really regret it. The same with the music. Of course, the thing you learn about this business is the publicity side of it, which I haven't been doing in the last ten years. Because of my choice to work on getting myself together musically, and to work on less commercially successful projects like the Breakfast Band, it has helped me spiritually and from a maturity standpoint.

TS: While we're on the subject, can you explain the concept behind the Breakfast Band?

RB: The concept was to have a rhythm section where we could play any style of instrumental music, and obviously still keep our Caribbean connection—because there are Trinidadians in the band, as well as Englishmen, Europeans, Japanese. So it was to play any style of music with our own sound, and to develop it, bringing in different instrumentalists to play what we wanted to play. In the early days it was a seven-piece lineup, now it's three of us. But it's still the same concept.

TS: Since you spent a lot of time in England

as you were growing up, were you inspired by British and American players?

RB: On the modern drumming side in England, one of the main influences for me was Billy Cobham, just in the sense that he brought drumming to the front, rather than it being an accompaniment. In the early '70s, he turned me on to the whole idea of not just playing a groove, but also playing upfront. Elvin Jones is the guy who I really respect for his style of playing, which I love. Then there are a lot of other guys, like Art Blakey, Alphonse Mouzon, Steve Gadd, maybe a drummer in a pub, somebody in a classical orchestra, as well as all the tabla players and African

drummers.

TS: Was Cobham also the one who inspired you to play double bass?

RB: Yeah, although it actually took me quite a while before I played double bass drums, because I didn't really see a need for it. At the same time, it obviously makes the sound a lot fuller, and when I realized that, I switched. Now I prefer the double pedal, which gives a more consistent sound. But it is important to keep up with the times. Like with electronics, I got into that to change the sound a little bit. Music is always changing, and you have to keep up with it.

TS: Among other things, you displayed the ability to go from 7/8 time and then

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immediately into a tight roll on the snare on *Blow By Blow*. How much of that did you pick up from listening to Cobham?

RB: A lot of that was picked up by listening to Mahavishnu's *Inner Mounting Flame*, which is the album I really liked the most, with the drums so upfront. I used to go to Ronnie Scott's every night to see guys like Phil Woods, Roland Kirk, Horace Silver. All the jazz greats influenced me. But as far as the type of playing you're referring to, most of that was learned from listening to the Mahavishnu Orchestra.

TS: You began playing sessions while still a teenager. Was there a weakness back then that you've since improved?

RB: I suppose, like most people, when I was younger I wanted to play as fast as possible: You want to impress everyone, you want to be the "best." In a way that made me find it hard to find a groove and hold it. If every time you play you want to play fast, and at every opportunity to fill you want to play a monster fill, then that's a future weakness. As you grow up, you learn that you can play straight and do a simple groove and make it good.

TS: Did the sessions for *Blow By Blow* teach you anything in particular?

RB: All the playing on there was coming from total freedom. We had structures for the songs, but each time we did any one of

the songs, it was a completely different drum approach. The same thing was true for Jeff in that each time he'd play the guitar, it would be a different sound. It wasn't the kind of situation where we'd say, "Okay, let's go back and re-do that take." We'd never repeat ourselves. In fact, most of those tracks are actually first or second takes. The bulk of those songs were done within a week.

That project was in line with my approach to playing: It's all for the moment. It's the kind of chemistry that you get with a group of musicians where you instantly arrange and put together what you're going to do. I've done gigs like that where you have no material, you just go in and play the whole session like that. There are nights where that doesn't work, but you can't worry about it.

But I don't think that situation really taught me as much as when I was playing with singers. Singers need the room to sing, and if you do too many rolls, they're going to turn around and say, "Hey, play more simple." Producers are that way, too. I was getting calls for sessions based upon the playing on *Blow By Blow*, and they'd tell me, "Approach this the same way." So, I'd go in and start playing freely, throwing in fills and rolls as I felt them. Then they'd say, "No, keep it straight." That's confusing because they call you in to do one thing, but then it's not what they want. That's the difference in when you do an album with a singer. You're basically an instrument for the producer and artist, and you have to come up with what they want. Sometimes you actually get called for what you really are, and when you go in, it's all up to you as far as what you play. Part of maturing is being able to do both.

TS: You also played on some tracks from Beck's *Wired*. Narada Michael Walden did most of the drumming on that release, as he was also responsible for much of the songwriting. Was that a problem for you?

RB: No, it was never a problem because that was after *Blow By Blow*, and again, Jeff had done a tour that he asked me to do but I didn't do. I think Bernard Purdie actually did the tour, and when Jeff was in America he met Michael, who was in Mahavishnu at the time, and as I said, that was the direction Jeff was going in. The songs that they called me to play on was stuff I had been into, like the Mingus remake, "Goodbye Porkpie Hat." All the songs that Michael didn't write, I played on. Plus, we're different types of players. Michael's a great drummer. He's full of energy and speed, and I have a more laid back flavor—just a different style. So you have to put your ego aside because there are always different people for different jobs, and if you worry about things like that it would get really difficult for you in the long run.

TS: You've worked on some of Joan Armatrading's projects in the past.

RB: Joan Armatrading had been enormously successful over here, but it had always been

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with a producer—the record company picks a producer for the artist, who gives them a sound—and she wanted to get away from that. So she self-produced her next record. When I got involved, we went in on a Sunday afternoon and recorded three tracks, which she was really happy with. She took it to the record company, who said that it wasn't commercial enough, or whatever. So they went to Los Angeles to re-do the tracks, but that was unsuccessful, so they ended up using our original tracks. That was another situation where the artists asked me to work with them, rather than the producer or the record company, who usually bring in their own team. I'm not in that scene, where the producer will bring me in. I'm more often in the situation where artists will need musicians they can rely on to play, musicians who they know don't need a producer to get the job done.

TS: You mentioned African music earlier. To what degree have you participated in African ensembles? Have you actually worked in an African band?

RB: Yes. When I was still at school here, I spent a lot of time with my brother, who is a keyboard player with an African band called Osibisa. I consequently grew up spending time around the band, and my first band after leaving school was an African one. After that, I joined Johnny Nash and Bob Marley. That was before Marley became internationally popular, and the music we played was mainly African. Actually, Johnny Nash was more reggae-pop, then Bob Marley would come on and do his songs, which were more traditional reggae. We had a band called Sons Of The Jungle [laughs] that would open those shows. We'd do four or five numbers of heavy, African rock. We played clubs in New York like the Bitter End, and believe me, people had never seen anything like it before. Here were all these big, African guys who would go out on stage with no shirts and just play a jam. Then we'd all be Johnny Nash's backing band and play the more sweet stuff, and then we'd do Marley's stuff.

I was 16 at the time, and it was a great learning experience, because I got to tour America, and I also got a background on all those African rhythms.

TS: Being self-taught, did you learn how to adapt to those early situations just by listening to what was going on around you?

RB: You basically just sit down and play it. I knew the reggae rhythms already, but in those days, you learned how to play what the bandleader wanted by his direction. For instance, Johnny Nash would say something like, "Put more colors on the cymbals," or Bob Marley would say, "Okay, that's the basic reggae beat, but try this, too." Even some of the horn players might have suggested a groove. But that's how you learned as a youngster, and you still learn today with whoever you play with. At least that's the way it should be. There are young musicians who are so overconfident that they think they know

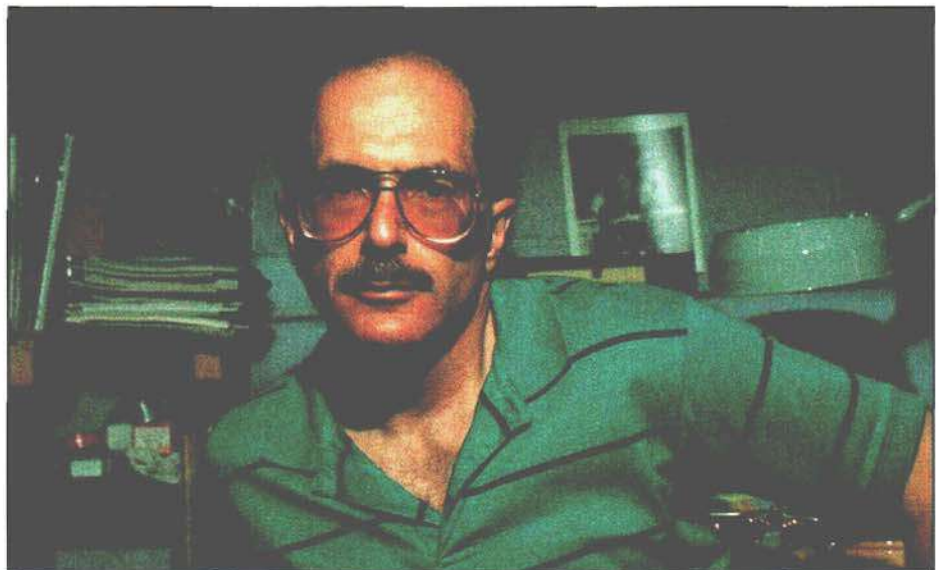
everything. But that attitude keeps you from learning. That's how I learned to play—from people like Rebop Kwaku Baah, who played in Traffic—and that's what I still try to do right now. I try to play with musicians who I think I can learn from and develop with.

TS: You've been doing clinics lately, as opposed to teaching individual lessons. Why?

RB: I have taught drummers from scratch, but I soon discovered that I didn't really have the time, and I found out that out of ten drummers, you might get one or two who are really serious about it. A lot of them just wanted to know how to take the

short route to playing, and to me, music is a lifetime project.

What I do with the clinics is give a sort of performance workshop, and I enjoy that a lot more. I talk about things that I can actually pass along to the players, instead of just playing a solo like I've seen other clinicians do, and asking, "Are there any questions?" Unless there are drummers there who are fairly advanced, it's not so helpful. Or when a brilliant drummer is up there just laying into his drums, a lot of people go away disheartened because they've seen him do all sorts of things and have no idea how he's doing it. So I've found that doing clinics by presenting things



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in a simple way and talking about rhythm and approach is more enjoyable for the drummers, and they learn more—at least that's the feedback I've been getting. Another thing is that it's really good practice to play in a room full of drummers.

TS: You mentioned having a musician for an older brother. Was he the main provocation for your musical aspirations?

RB: Well, funny you should ask that, because it was actually my sister who sort of made me start playing drums. She's the next one older than me in our family, and one day there was equipment around, and she jumped behind the kit and played a rhythm, and then bet me that I couldn't do it. I was about eight then, and I said, "I bet

you I can do it." So I went up there and I did it. That's where the playing started, and with the equipment being around, I had the opportunity.

Also, being the son of an athletic champion and having the ability to do that myself, I was lucky in that I never had any pressure to go to a university or to run. And while I was still in Trinidad, as a kid, while my brother was out performing with his band, most of the time I'd be up there with him playing triangle and tambourine. Eventually, I played one song on the drums; that was the first sort of public playing that I did, with him on organ and me on drums. That was good practice. In those days, I didn't know what a paradiddle or a double-

stroke roll was; I never even heard of them. But I could play a handful of rhythms and keep them steady—which even today is more important than anything else. You've got so many drummers who can roll around the kit at 2,000 miles an hour, but they can't play a groove, just keeping time.

A lot of musicians—not just drummers—generally don't listen. They play what they know, and that's it. You've got to listen to everyone and then link up, which these days a lot of young musicians don't seem to do. It's as though they do what they want to do and forget everyone else.

I'm getting very picky here, and a lot of people may not really notice this, but I still hear things where people are playing, and they're just not listening to what's going on. Maybe it's from doing sessions where musicians often don't play together, or maybe it's the way they're learning. I don't know. I'm not saying that they're not good musicians, it's just that people should be listening to each other and concentrating on what's going on.

TS: When you were first getting into playing, what type of music were you involved with? Was it the kind of stuff your older brother played?

RB: Yeah, obviously that had a big influence. A few years after I started I got my own little red Olympic kit for Christmas. I had really wanted it, and the kit was fine, but I wouldn't touch it—at least not in front of anybody. I'd wait until everybody left the house for work and school, and then I'd practice.

I used to practice by putting on the Supremes' records and an album that was a compilation of all the secret agent films—I Spy, James Bond, Man From U.N.C.L.E.—all the soundtracks that were quite funky in those days. Those were my main influences to start with, I suppose, apart from the music of Trinidad, which as I said is very diverse.

TS: Did you ever refer to a particular drum book as you were learning?

RB: I used one book a few years later when I came to England, which was Buddy Rich's Snare Drum Rudiments. After seeing a lot of drum books, I still think it's the best one. It's got everything in there with regard to rudiments. That's what helped me to learn how to sight-read. I can't do a big band thing straight off, but I can read and I can follow rhythm, and that's through learning the rudiments from that book.

TS: You mentioned previously that you didn't know a paradiddle from a hole in the wall. Did you eventually learn that stuff from this book?

RB: Actually, no. Paradiddles and double-stroke rolls I learned from a guy my brother knew in Trinidad, after a few years of playing. A lot of musicians there who learn to read either come from the police band or the orphanage band. This guy from the police band gave my brother a message for me one day saying that if I wanted to do a fast roll, I should do a double-stroke roll. I started trying that out, but I thought it was impossible at the time, thinking, "There's

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no way I'm going to be able to do that." Eventually it came. The same thing with a paradiddle—for years I knew about it and practiced it, but I could never use it, so it took a while. Billy Cobham used it as a rhythm, not a rudiment, and then it made more sense to me. But a lot of the other rudiments I got from the Buddy Rich book, and from listening to people, and from making it up myself, [laughs] Once you learn a few basic things you can develop it yourself, and it leads to other things. If you put the time in and you just use common sense, you can develop it that much further. **TS:** You've said on one occasion that you play only stick percussion, but on some of your projects, you do actually play hand percussion.

RB: Well, I do play things like congas, but I try not to do too much of that. I'd rather stay mostly with stick drumming. What happens is that if you start playing congas, bongos, and the like, the technique you use requires different muscles. So if I jump on a kit straight after that, I find that my muscles are a bit stiff. So I try to avoid too much playing without sticks.

TS: But sometimes you are called upon to play hand percussion, right?

RB: Yeah, in recording and even in the clinics I'm doing at the moment I'm playing them, but in a live performance, I try to avoid it. I also play steel pan.

TS: Since we're talking about equipment, I wanted you to comment on your use of electronics. Although it's kind of unexpected that you've dabbled in that area, considering your preference for Caribbean and ethnic drum sounds, I guess it makes sense after all, because you've also said that you feel that you must move forward as music changes.

RB: Well, I have said that you have definitely got to keep up with the times, but I don't think that's the main reason. Soundwise, it obviously gives you more scope, more color. The thing is that I've been slow about it in that I've tried to keep it simple. I've seen guys with electronics who spend so much time fiddling with buttons that it takes time away from playing. I've tried to avoid that. Once I have a simple setup that works, I'll use it.

TS: The Breakfast Band is all acoustic?

RB: Yes.

TS: Then in what context do you actually use the technology?

RB: I'll trigger different metallic sounds on my acoustic kit, from the bass drum or the snare, or from the snare and the tom together. Also, I like having on top of the songs maybe some tabla sounds, or African log drums around the kit on a little pad—having exotic sounds right there. I also have a sequencer that I like to play with. Different sounds make you play differently.

TS: Do you trigger both in the studio and live?

RB: I haven't done a lot of it live. For example, with Billy Ocean we had two percussionists apart from myself: one playing conventional percussion, like

congas, timpani—mainly acoustic; then we had one who played more electronic—triggering sounds. So I didn't really need to do any triggering, but I will be doing more of that from the acoustic kit because it gives you a bigger sound.

The person I've heard doing that best is Dave Weckl, when he played here with the Elektric Band. He had a good blend of acoustic and electronic.

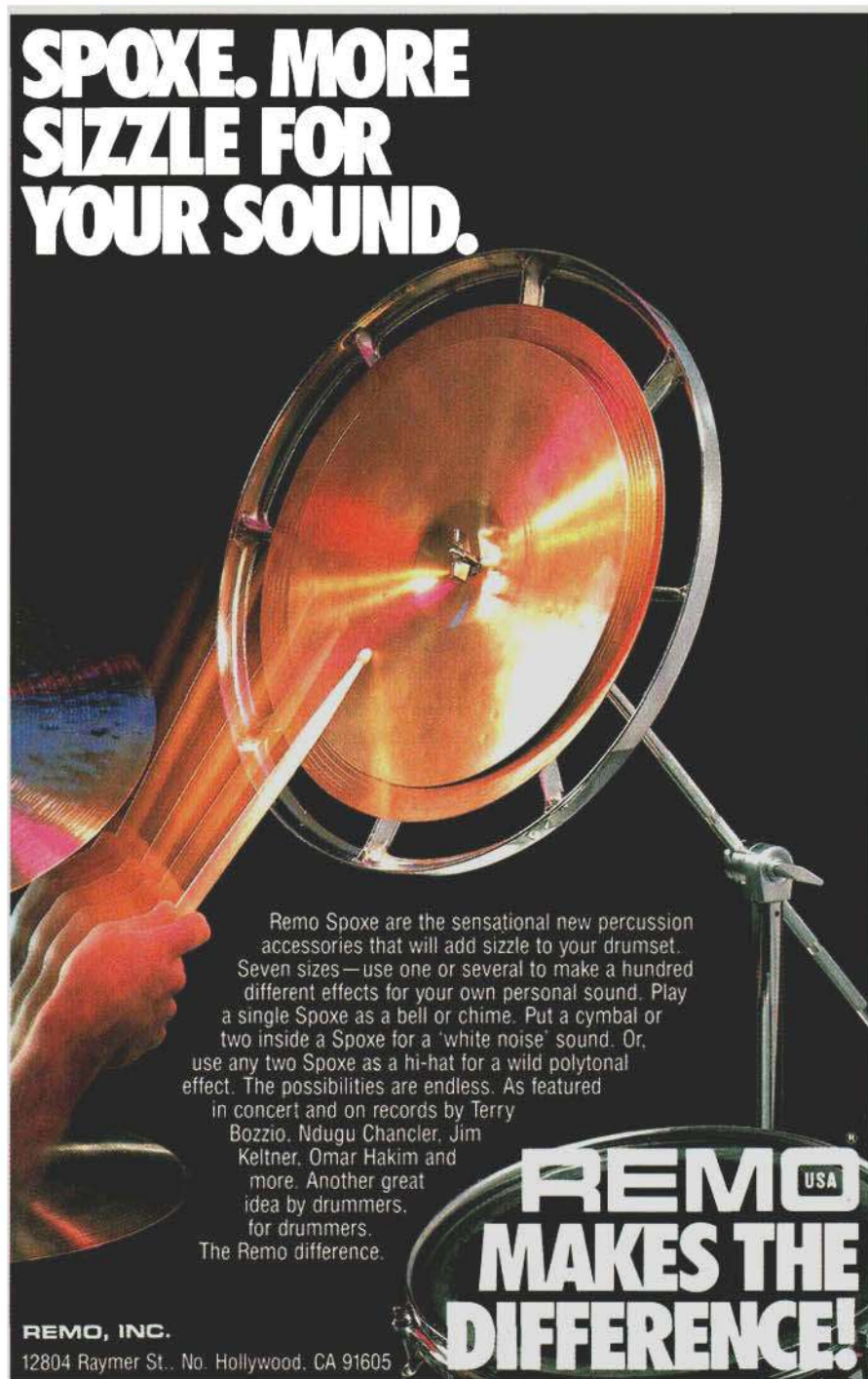
TS: You've been touring extensively with Billy Ocean recently. Did he approach you to work with him?

RB: Yes. I'd known Billy for quite a long while before playing with him. He's from Trinidad, we've jammed together, I recorded with him on some of his earlier

albums, and he's worked with the Breakfast Band. After Billy did his first tour, he asked me to join because he wanted a Caribbean feel and sound, even though he plays pop music.

TS: Working with Billy Ocean at least gives you the opportunity to go to the U.S. and play live.

RB: If you tour with someone who's had several hit records in America, it's good for you as a musician, because it reminds people that you're around. But also, that Caribbean connection with Billy gives us something else to work on, and he's also a friend. So I feel comfortable doing this, even though it might not show off my actual drumming as a soloist or whatever. But this



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When I'm off the road, I do clinics, I have the Breakfast Band, and I also play with a quartet [trumpet, acoustic bass, piano, and drums], where I can stretch out and do what I want.

TS: Is that the group you play with at Ronnie Scott's club quite frequently?

RB: Yes, that's a group of top jazz players from over here in England.

TS: And it's a jazz quartet?

RB: It is, but the English jazz scene is...very English. A lot of people don't think of me as a jazz player, so they normally wouldn't call me for jazz gigs, which I agree with. But this is a group of musicians who are a bit more worldly than that and who want to develop something further than, let's say, the Blue Note style of jazz—straight, traditional jazz. We're using South African music, Caribbean music, yet it's jazz in the sense that it's completely spontaneous. We also have standards that we like to do, which we do our way. We might take a standard and do it as a reggae-jazz tune. If it's something like that, then I'm into it. If it's more straight jazz, it's not that I'm not into it, but to me, there are people who really like doing that and who do it all the time. And as I said, the English jazz scene can be very snobbish. Not so much now, but a few years ago it was like that. If someone didn't just play jazz, they wouldn't consider you a musician. Now there are young jazz musicians here who are open-minded, and that makes me want to get more involved with it, because to me, music is music, as long as the people playing it are on the same wavelength and are moving in the same direction.

TS: The American philosophy towards English jazz is basically that it's not a legitimate art form. What are your feelings about that?

RB: To me, jazz is inspirational music: You play what you feel. So of course there is such a thing as English jazz [laughs], although here you've got all these musicians trying to copy the American players. That's why I say that if you can find the type of musicians who are truly able to be open and to play real jazz, not a copy, then it's great, and there's a whole new breed of musicians here like that now.

TS: You mentioned before that you plan to get back to the U.S. sometime in 1989 to play with some artists aside from Billy Ocean.

RB: I feel that now I'm more ready playing-wise to go to America and play there. I feel that there isn't a lack of really strong bass players there. I find that I need a strong bass player to play with, which is sometimes lacking over here, rhythmically speaking. I'd like to go to America and just get into

the scene and play some sessions and recordings with a few people, because I've never done that over there. Just for a different experience, it would be great.

Having said that, I still want to develop this Caribbean music, this Trinidadian soca music. I want to find a sound that's universal, and to do that I want to spend some more time in Trinidad because they've got a lot of good musicians down there. I'd like to move around between England, America, and the Caribbean, not just for my personal satisfaction of playing in America with American musicians, but as a learning process.



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by Roy Burns

Talent And Follow-through

Talent is often like an iceberg. In the beginning, just the tip is visible, while the rest remains unseen underneath the water. Through work, effort, and learning, we make more of it visible (or bring it "above the water line"). In other words, talent must be developed.

I have a young friend whose girlfriend continually says, "I want to be a professional singer. I want to be a star." He is studying drumming, taking lessons, listening, and playing as much as his school schedule will allow. His girlfriend, however, is doing nothing to improve or grow. She keeps singing the same songs over and over, learning no new ones, and complaining that she can't get any breaks.

Some young drummers do much the same thing. They are either too lazy or not humble enough to learn new things. And

there are many ways to learn, no one way being necessarily better than any other way. You can take drum lessons, go to clubs, attend concerts, rehearse with more than one group, read Modern Drummer, take harmony and theory lessons, attend a music school, practice with other drummers, study piano or vibes, read books, talk to successful pros, attend clinics, etc. But no matter which method you employ, you must make a sustained effort in order to grow. By "sustained effort," I mean you must follow through.

For example, one student started to study with me on four different occasions, each time "dedicating" himself to the drums. He would take four or five lessons, and then one week, all of a sudden, fail to keep the appointment. A few months later he would call, with an elaborate excuse as to why he had not been studying, and the process of not following through would start all over again. This went on over a period of almost two years. At the conclusion of that period, he had not made as much progress as he would have if he had studied consistently for six months.

In the cases of the young singer and this young drummer, I feel that they did not really want to be successful. They merely liked the "idea" of being a drummer or a singer. They both liked to imagine themselves "on stage" or "in concert" or "on television," but did not truly want to do the work necessary to get there. Learning requires some sacrifice and effort, and it can't be done piecemeal. It takes a consistent effort, over a period of time, to show any real results. Some people become discouraged after a few weeks or months because their desire is just not great enough.

Some very talented young players try to get by on natural ability alone. They are sometimes spoiled or lazy, but for a time, their talent will carry them. Other young players don't show all that much ability in the beginning, but their desire to learn is such that they really apply themselves and make a great effort. In many cases, the young person who makes the effort will become a better player than the seemingly more talented student.

The best players will tell you that they never stop learning. They just keep growing, working, and developing. Because of their attitude and hard work, they continue to learn from every situation and every experience.

Then there is the student who does not

practice the lesson—but brings in a record with a complicated drum part and asks you to explain it or write it out. Unfortunately, even if you did write it out, he wouldn't be able to read it because he never practiced the reading part of the lessons. This type of student wants to run before he can walk. Fundamentals are for other people, and his illusions can't be held in check. Students with this attitude rarely develop into good players. Talent is not a guarantee; it's merely a springboard. Talent plus effort plus follow-through is the formula that creates the best players.

For argument's sake, what if you are not gifted or talented? What if you are not sure that you can do it? What if you feel you will never be a top pro? My feeling is that you will never know if you don't try. When I left Kansas many years ago, I had \$300 and a drumset. I got on a train and went to New York City. I didn't know what was going to happen. However, I did know that if I didn't try, if I didn't give it my best effort, I would never get out of Kansas. If I hadn't followed through, I would still be in Kansas.

Another aspect of this is that when you try, you may discover things about yourself and your abilities that you might never have known otherwise. You might start out to be a drummer and wind up running a successful drum shop. Many people have done just that. You might start a drum school or a publishing company. The point is that you must make the effort in order to discover how much ability you really have.

The strange thing about effort can be summed up in a comment made by O.J. Simpson, the former football great. He said, "The harder I work, the luckier I get!" This is a real truism. By following through, you learn things you never could have imagined when you were first starting.

Talent is a wonderful thing. It is a gift for which there is no substitute. However, without follow-through, it often doesn't amount to much. As a friend of mine used to say, "Talent is cheap. It's a diamond in the rough. It needs polish."

Remember, undeveloped talent results in the same thing as no talent. In order to make your talent visible to others you must make a sustained effort. You must follow through. It is the only way that you will ever know for sure just how much talent you really have.

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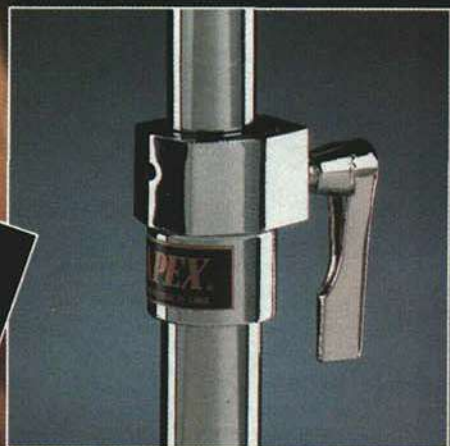
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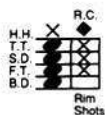


Transcribed by Joe LaBarbera



Philly Joe Jones: "Locomotion"

MUSIC KEY

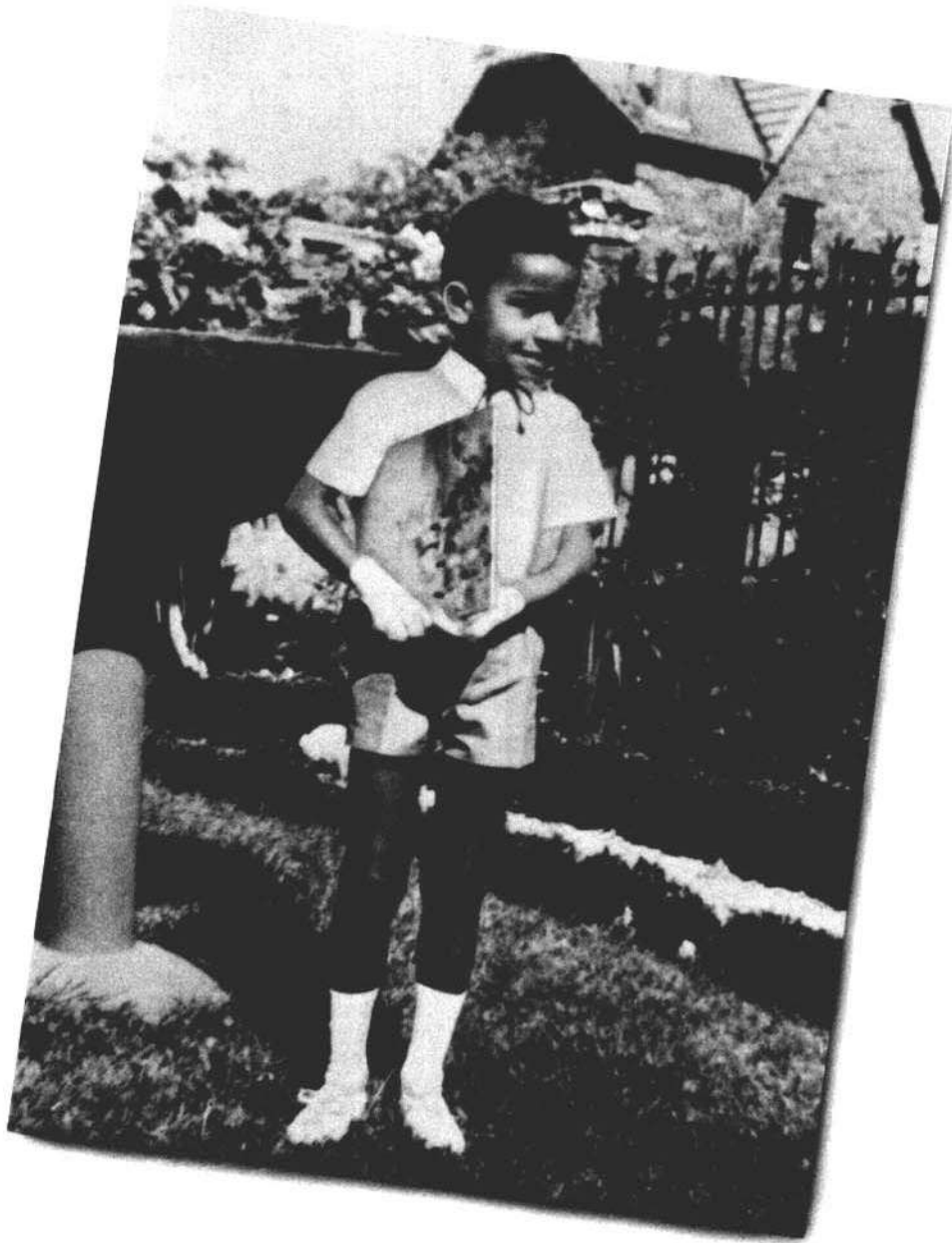


This month's Drum Soloist features the great Philly Joe Jones on the John Coltrane album *Blue Trane* (Blue Note BST-81577, recorded 1957). The solo Philly Joe plays on "Locomotion" is played over the form of the tune, which is a variation on the A-A-B-A form. The A sections are actually 12-bar blues, while the B section is eight bars in length. This form is commonly called "blues with a bridge."

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Can anybody be too versatile? On Whirlwind, Danny Gottlieb covers an awful lot of musical ground. There's no way one can say it's a jazz album, a rock album, or a new age album, because it's not one, but all of these things. Some people might say that's a positive thing, but in this case I'm not so sure.

Whirlwind opens up with three very commercial tunes that have some nice drumming—and lots of backbeats! In fact on "Reef Warriors" I wrote in my notes, "Danny rocks!" "Twilight Drive" is the ballad on the album that should really appeal to the VH-1 brunch set. However, the last tune on side one, "Just Passing By," is completely different. It's an emotional, driving composition with lots of interplay between the musicians, and Danny's drumming here is excellent. The tune itself reminds me of something off Weather Report's Black Market, due mainly I suppose to the groove and the added percussion playing of Vasconcelos and Gurtu. The difference between the first tunes and this one is so great that it's hard to believe they're on the same record.

Next on the album is a drum-solo piece called "Percussion Of The Spirit." On this track Danny overdubbed a repetitive rhythm track that he solos over.

From there it's "Return To Kali Au," a song reminiscent of Danny's earlier Metheny days: melodic jazz with lots of cymbal sounds. The most intense track on the album is "Hold On!," an up-tempo chops piece featuring acoustic bass, synth guitar, and drums. It contains some "free" sections, and it's very interesting to listen to the musicians communicating in these sections. The album ends up with the title track, which again is a more commercial-sounding tune.

The reason I went through this album song-for-song is to show how different the compositions are. It's a good album with lots of good musical drumming ideas, but it lacks direction. There is some nice percussion playing throughout the record, which adds a lot of interesting colors to the album. Overall though, Danny once again proves with Whirlwind that you can't label him as any certain type of drummer.

—William F. Miller



HERBIE MANN—Opalescence. GAIA 13-9020-1. H. Mann: fl. P. Socolow: bs. M. Soskin: kybd. Cyro Baptista: perc. Ricky Sebastian: dr. R. Silveira: gr. R. Lubambo: gr. R. Ford: gr. Dona Palmeira / Comin' Home Baby / Song For Lea / Bahia De Todas As Contas/ Dry Land/ Two Rivers / Sir Charles Duke / Number Fifty-Five / Calling You.

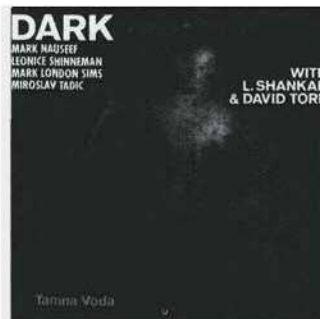
It seems that over the last few years drummers have really begun to expand musically, exploring different styles of playing. And the very best players today are the ones who draw from different styles to come up with their own sound. On Herbie Mann's new album, Opalescence, drummer Ricky Sebastian combines some excellent chops with a few different styles

to come up with his own style.

This album contains mainly contemporary Latin tunes, with Ricky playing some strong grooves, while at the same time adding his own ideas to the tracks. Ricky doesn't just play the same old things, and that can be attributed to his knowledge of different styles. He is an integral part of the arrangements on these tunes. On the reggae tune "Comin' Home Baby," Ricky has a certain "effortlessness" to his playing, and he gets the chance to stretch out a bit during some tasty drum solo breaks. (There's also some nice double pedal technique too.) Other standout tracks include a hot samba tune, "Bahia De Todas As Contas," a "salsaesque" number, "Dry Land," and the opener, "Dona Palmeira."

Overall, there's a lot of good playing on this record. The band is tight, and the arrangements offer the musicians some room to shine as a group as well as individually. Ricky Sebastian does some fine drumming here, and he shows he has his own style of playing. Pick this one up.

—William F. Miller



DARK—Tamna Voda. CMP Records CD 36. Mark Nauseef: dr. L. Shinneman: perc. M. L. Sims: bs. M. Tadic: gr. D. Torn: gr. L. Shankar: vln. Trilok / Xanthophyl / Sacred Heart / Drifting / Buzzard Luck / Tamna Voda / Ready To Order/ Smoke At Will/ Para/ Merciful.

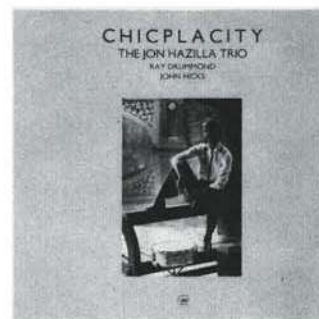
Though Dark employs odd meters, subtle interplay, understated melodies, and unusual combinations of textures and sounds, their music is still immediately accessible because of the bandmembers' inescapable wit and emotion. Constantly pushing and pulling time, con-

founding expectations as to what types of pieces might be written by which instrumentalist, Dark always keeps you on your toes. And by mixing a sense of humor with a healthy sense of evil, Dark goes well beyond clever applications of ethnic styles and instruments, and into the realms of rock music's power through distortion.

At the heart of this happy confusion is drummer Mark Nauseef. Like the drummers from bands with similar concerns, such as King Crimson or Gong, Nauseef's job requires him to be very adept at switching gears and starting and stopping on a dime. Yet, when the music calls for it, his cymbal work and very light dynamic snare drum fills can swiftly punctuate delicate passages. Nauseef is a solid composer, too, but rather than the obvious percussion-based pieces, he builds compositions like "Sacred Heart" or "Merciful," which feature the, at turns, nasty and lovely guitars of Miroslav Tadic and guest David Torn.

Tamna Voda is proof that a band with "ethnic influences" doesn't necessarily have to be described as merely "interesting"; it can be tender, hostile, moody, amusing, or whatever a band as clever as Dark wants to be.

—Adam Budofsky



JON HAZILLA TRIO—Chicplacity. Cadence Jazz Records CJR 1035. J. Hazilla: dr. R. Drummond: bs. J. Hicks: pno. Chicplacity/ On A Misty Night / W Little Indians/ What Is This Thing Called Love / Hoodoo / Yemenja / Jeepers Creepers.

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equal balance of talent among all the players—made more impressive by the individual expertise of each. The selection of tunes provides a nice blend of traditional bebop ensemble playing and extended group and individual blowing.

The title track leads off in a swirling, up-tempo three feel, pitting each player against the other in a display of chops that somehow manages to retain cohesiveness as a song. Hazilla is featured on a tasty solo. "On A Misty Night" is a Tadd Dameron composition in a classic swing style, with two-, four-, and eight-bar exchanges between Hazilla and bassist Ray Drummond. Hazilla dedicates his "10 Little Indians" percussion solo to Max Roach, and shows how a talented drummer can apply multiple percussion techniques to a solo composition and still remain musical and firmly rooted in the jazz idiom. Side one closes with a racing rendition of "What Is This Thing Called Love." This tune spotlights Hazilla's excellent brushwork, focusing on control and dynamics.

Hazilla's own liner comments describe "Hoodoo" (which he wrote) as a "modal groover," and that's an apt description. His playing on the song is supportive and, indeed, grooving. But the drum solo he takes this time—while technically creative and well-performed—seems out of context and a bit intrusive. "Yemenja" is a free-wheeling tune that features several mood swings. According to the notes, it was recorded completely unrehearsed in an effort to maximize spontaneity. Each of the trio's members shine on this tune; the playing of pianist John Hicks and Hazilla is especially colorful. The record concludes with "Jeepers Creepers," a standard performed in a very traditional trio style—unpretentious, lighthearted, and tasty.

Overall, this is an excellent record by three very talented players. Jon Hazilla has a solid grasp on the roles of drummer and leader of a contemporary jazz trio (and a nice compositional talent, as well). If you enjoy jazz skillfully and musically played, try this album.

—Donald Quade



FAIRPORT CONVENTION—Red & Gold. Rough Trade Records US63. S. Nicol: vcls, gtr, dobro. D. Pegg: bs, vcls. Dave Mattacks: dr, perc, kybd. R. Sanders: vln. M. Allcock: gtr, accdn, mndln, bs, kybd, vcl. Set Me Up / The Noise Club / Red & Gold / The Beggar's Song / The Battle / Dark Eyed Molly / London River / The Summer Before The War / Open The Door Richard.

Fairport Convention can only be described as "unique." While they aren't the only group carrying on the banner of "folk rock"—they're certainly among a select and dwindling few. And they surely are the most prominent group doing so on the basis of English—rather than American or other ethnic—folk roots. But don't let labels fool you. There's nothing the slightest bit dated about this album's presentation. What Fairport offers is modern sounds with an English folk-song flavor. The album features totally contemporary production and musicianship applied to a delightful blend of musical influences mostly unknown to U.S. audiences. The result is very refreshing.

Dave Mattacks's skillful application of percussion and drum techniques in a wide variety of styles makes for excellent listening—and is extremely educational at the same time. The single greatest feature about Fairport's music is its character, and Dave's drumming artfully contributes to that character throughout the album. ("The Noise Club" and "The Battle" are two instrumental treats worth the price of the entire album.) If you have an open mind and open ears, I think you'll appreciate this record.

—Rick Van Horn



JOE WILLIAMS—In Good Company. Verve 837 932-1. J. Williams, M. Shaw, S. Horn: vcl. Gerryck King, Steve Williams: dr. N. Simmons, S. Horn: pno. H. Johnson: gtr. B. Badgley, C. Abies: bs. Effrain Toro: perc. Supersax (M. Flory, L. Morgan, R. Reed, J. Migliori, J. Nimitz): saxes. Just Friends / Baby You Got What It Takes / How Deep Is The Ocean / Love Without Money / Ain't Got Nothing But The Blues / Between The Devil And The Deep Blue Sea / Is You Is Or Is You Ain't My Baby / Too Good To Be True / Embraceable You / Please Don't Talk About Me When I'm Gone.

You can't lose with Joe Williams. His rich voice of experience knows just how to swing it, phrase it, wail it, make you laugh, or give you the blues. Williams knows that the blues may be rooted in troubles, yet they should still make you feel oh so good. But that feel wouldn't come alive without a drummer who knows how to lay behind a singer with that ideal feel. It takes a truly mature player to back a legendary vocalist like Williams. Gerryck King, a young drummer from Chicago, deserves notice for his tasteful accompaniment skills. Spare and driving while never treading on the vocals, he rolls a big, red carpet under that famous baritone. Listen to "Just Friends" and you'll hear how King swings with an edge of bluesy shuffle that suits the singer so well.

When drumming live with Williams, King stretches out a bit more, and audiences will find him to be a very visually interesting drummer who has a great sense for experimenting with textures. King has recorded in the past with Ray Brown, Les McCann, and Ernestine Anderson, and In Good Company is

a fine introduction to his talents. His stint playing behind Ray Brown's deep-rooted walking bass surely must have strengthened his feel for backing Williams.

Drummer Steve Williams, a member of Shirley Horn's band, also deserves praise for the two tracks he played on, which feature vocal duets between Horn and Joe. Mr. Williams certainly is "in good company" with Gerryck, the band, and special guests Marlena Shaw, Shirley Horn, and Supersax. The result, one of his best records in years, makes for irresistible, sophisticated fun.

—Ieff Potter



NANA VASCONCELOS & THE BUSHDANCERS—Rain Dance. Antilles New Directions 7 91070-2-. N. Vasconcelos: perc, vcl. C. Baptista: perc, vcl. S. Brandao: bs, cavaquinho. T. Gohl: kybd. Bird Boy / Anarrie / Rain Dance / Push Dance / Eh! Bahia / Cantei Oba / Batida / Olhos Azuis / Pasha Love / Bemtevi/Fiesta.

On this CD, Nana Vasconcelos returns as a leader with an ensemble known as the Bushdancers. Though his last album as a leader was known as Bush Dance, he played all the instruments on that one. This time out, Nana is aided by three other major contributors, and Rain Dance definitely benefits from a live—and very lively—feel throughout because of it.

Vasconcelos didn't simply hire extensions of his own musical personality, though. In Swiss keyboardist Tesse Gohl, for instance, Nana has found someone who is able to balance his own modern sounds with the African, Latin, and indigenous Indian rhythms that Nana favors. These contrasting

continued on page 100



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could maybe even add some spice or originality to the music, we'd probably all get along a lot better—and make music more fun, instead of like a boring job. I've been playing drums for 25 years in country bands, rock bands, Top-40 lounge groups, and jazz groups. I usually get a lot of nice compliments from the audience—especially when I do solos or something like (ecch) "Wipeout." But the other musicians in these groups seem to be the hardest to please. I swear, if one more singer or guitar player tells me how to play my instrument, he's going to get a cymbal right down the middle of his skull. Maybe I should turn the tables and start telling everybody else how to sing or play their instrument. Maybe I should just stop listening to all of these a—holes. Maybe I should get into an improvisational, free-form jazz group and be a starving musician. Maybe I should have listened to my dad and gotten a day job. I don't know if I'm getting burned out and developing an attitude (ha!) or if I just need to get away from all of these Holiday Inn musicians who want to sound "just like the record." If people want to hear something just like the record, they can go hear a DJ (heaven forbid!).

Randy Bradley
Leavenworth KS

THANKS FROM LINDA

I am a 16-year-old female drummer. My interest in drumming began at the age of 12, but until this year, I never believed that I could play. Recently, I purchased my first issue of *Modern Drummer*, and since that day I've been determined to drum.

Before I read MD, I knew little more about drumming than the names of a few well-known players and brands, and had very little playing experience. But reading about other drummers encouraged me to "give it a go." I now have a drumkit, a band I play with every Sunday, a whole lot more self-esteem, and parents who now believe me when I take an interest in something.

MD has been a constant learning source for me, and through it I've developed my diversity and skill as a young drummer. You should know that you're providing an essential service to every aspiring drummer, and that what you're doing is appreciated. My achievements over the last few months—mainly due to MD—prove that girls can be drummers too.

Linda Featherston

Booragoon, Western Australia

Editor's note: Thanks for the kind words. Our articles on Denise Fraser (July '89) and Terri Lyne Carrington (cover feature, September '89) should help to prove that not only can girls be drummers, but that women drummers can also be very successful professionals.



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elements add a dimension of tension to this disc, and are evident from the first cut, the Nana/Don Cherry composition "Bird Boy," where the mid-tempo percussion groove is accentuated by Gohl's booming thunder-like keys. On the next track, "Anarrie/Rain Dance," simple shakers play against a stark snare drum.

Though it's likely that strong grooving is going to be present on a Vasconcelos recording, that's far from the sole attraction of Rain Dance. Each cut concerns itself with melody, structure, and lots of dynamics. Nana's vocals also make several appearances, allowing these cuts to be fairly termed "songs." And Nana's penchant for lots of different styles keeps things interesting. A good example of this is the 7 1/2-minute Trilok Gurtu collaboration, "Pasha Love," a jazzy piece with flowing dynamic peaks and valleys, funky bass line, and scary vocals.

Beyond the grooves, melodies, and inspired arrangements, though, what really makes Rain Dance shine is the pure joy that practically leaps out from each cut. It's easy to tell that Nana loves his work, and that can't help but come out on his recordings.

—Adam Budofsky



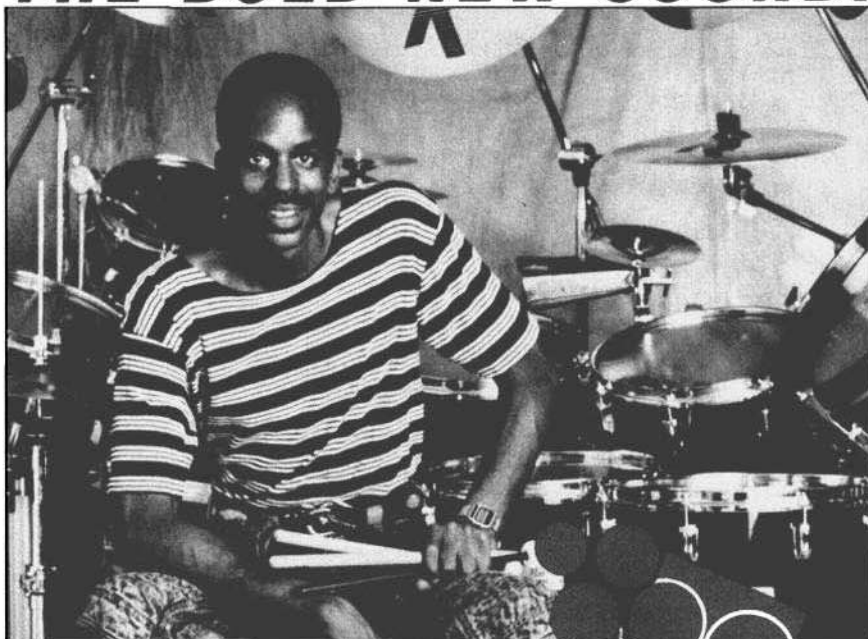
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INDUSTRY HAPPENINGS

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Gregg Bissonette

On a stormy Wednesday evening this past May, a soggy but enthusiastic group of drumming fans braved the New York City elements to attend a clinic sponsored by Sam Ash Music, Pearl Drums, and Zildjian Cymbals. The "Four Heavy Hitters" (as the show was dubbed) on hand that night at Cooper Union were Tommy Campbell, Steve Ferrera, Dennis Chambers, and

Gregg Bissonette. Even though the crowd was small due to the weather, those who were able to make it out witnessed quite an event.

Starting off the evening was jazz-fusion drummer Tommy Campbell. Campbell demonstrated his excellent single bass drum and hi-hat techniques, and emphasized the importance of counting while learning polyrhythms and involved time patterns. After Tommy finished up with an inspired solo, Steve Ferrera took the stage and focused on groove playing. Steve discussed working with a click and prerecorded studio tracks. He then performed on the kit to a prepared tape, showing the different ways to affect the groove of a song. He played behind the beat.

right on the beat, and ahead of the beat with the same piece of music, clearly proving how extremely important a drummer's role is in affecting the feel of a song.

Third on the bill was Dennis Chambers. Wasting no time with idle banter, Dennis preferred the "teaching by example"

method, and played an extended solo. Combining double pedal chops with excellent single-stroke technique, Chambers brought the audience to its feet three separate times. His total mastery of the technical elements of drumming was well-displayed.

The last solo performer of the evening was Gregg Bissonette, who almost didn't make the performance due to the heavy weather. Gregg flew in directly from L.A., where he was recording with David



Tommy Campbell

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Steve Ferrara



Dennis Chambers

Lee Roth. After a brief moment to fine-tune his setup, Bissonette was off. Gregg opened up with a solo that emphasized different styles, and then performed to a tape, demonstrating even further his versatility in styles other than just heavy rock.

The climax of the evening came when the three other drummers joined Gregg on

stage, trading solos over a heavy beat. The audience delighted in seeing and hearing these four drumming stars go all out, and by the time the final crash was struck, no one was complaining about the weather any more.

—William F. Miller
and Adam Budofsky

Photos by Rick Van Horn

RIMSHOT STICK DAY

Stick Day in L.A. dawned bright and beautiful. Three to four hundred people, mostly drummers, flocked to the event held by Rimshot Drumsticks at the Musicians' Union on Vine Street in Hollywood. They had a full afternoon ahead of them.

The program started off with a scratch band that included Eddie Tuduri (partner in Rimshot, America) on drums. The band gave way to James Bradley, Jr., who wowed the audience with a finely tuned powerhouse Workout. After Bradley came



Emil Richards

Photo by Mark Robert Halper

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Lenny Castro (left) and Carlos Vega

Tom Brechtlein, who stunned the audience with his own very musical solo. Brechtlein stressed the importance of practicing and emphasized the point that just as important as playing good fills is knowing how and when to play them.

Carlos Vega and Lenny Castro held a musical conversation between drumset and percussion next. They added a lot of humor as well as important information in the Q&A part of their presentation.

Up next was Joe Porcaro, who brought bassist Kenny Wild, pianist Jim Cox, and Emil Richards, who played superb percussion. Porcaro treated the audience to some tasty playing and hot soloing on Thelonious Monk and Dizzy Gillespie tunes. The group also worked out to "All Blues" by Miles Davis. The piece was originally written in 3/4 time, but the band decided to start off playing one bar in five



Joe Heredia (left) and Luis Conte



Tom Brechtlein

and one in seven. After a while they played it in three, then six, and then in twelve.

Bob Gullotti gave a clinic based on different approaches to improvisation on drumset. Gullotti, a teacher/player from Boston, proceeded to explain and demonstrate two areas of soloing. The first was image composition, which he demonstrated by playing "The Stream," a piece that represents water trickling down a mountain and eventually becoming a raging river. The second area is based on playing a Charlie Parker saxophone part, which helps reading ability and allows the

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drummer to play more melodically. Bob was then joined on stage by Tim Smith (the second partner of Rimshot, America), and the two played an improvisational piece called "The Maintain."

Vito Rezza then gave a demonstration of his blazing skills on the drumset, which created quite a sensation among the crowd. Rezza, along with Rocco D'Amico and Dave Babym, started Rimshot in Toronto, Canada in 1982.

After Rezza's display, Ralph Humphrey took to the stage with Jim Laceyfield on bass and Mike Miller on guitar. They played Wayne Shorter's "Pinnocchio," melting into Jan Hammer's "Red And Orange." Humphrey soloed in nine, first on drumset and then with brushes on the snare drum. His trio finished with his own tune "Five'll Get You," which was in—you guessed it—five.

Luis Conte, who was the final clinician of the day, was accompanied by Joe Heredia on drumset. Heredia stunned both audience and fellow clinicians with his spectacular playing. Conte's clinic gave the audience the chance to see and hear the various Latin rhythms one can get by playing the same pattern but placing the beat in different places.

It was a long but rewarding afternoon. The audience was

very attentive, eager to see the stellar lineup of rhythmists. There were a lot of impressed drummers by the end of the event, and many were seen hurrying home to try out those new ideas. According to the organizers, Stick Day was such a success that it may become an annual event.

—Susan Alexander



Joe Porcaro (left) and Bob Cullotti



Photo by Mark Robert Halper

Ralph Humphrey

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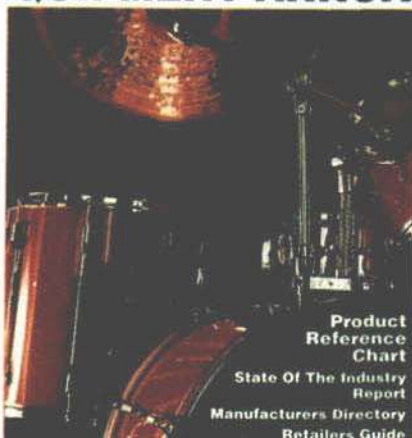
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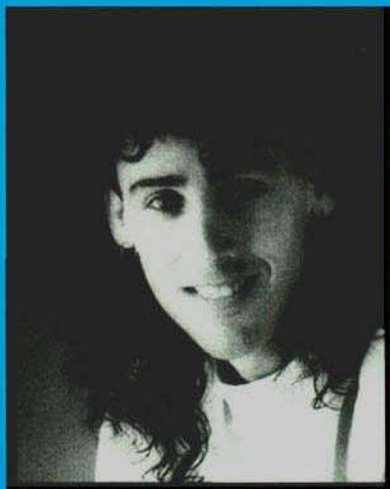


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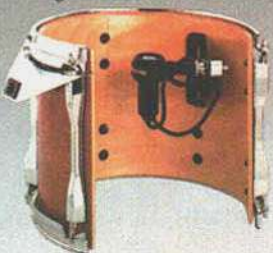
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